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PULL TO OPEN

“There isn’t really a Showrunner Palace. Though I do have a cape...”

BBC one DOCTOR WHO
SERIES FINALE – 28 JUNE & 5 JULY

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BAD · WOLF

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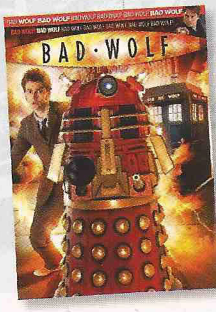
Letter from the Editor

If you haven’t watched *Turn Left* yet, you might be slightly bemused by our cover this issue. If things have gone *terribly* wrong, and this magazine is being sold without its outer packaging, shopkeepers might be even more bemused, and wonder why they’ve been sent a load of copies of a magazine called *Bad Wolf* that they hadn’t ordered. If I’ve learned one thing from working in publishing over the years, it’s that if anything *can* go wrong with your magazine, then it probably will.

Hopefully, though, this is just paranoia on my part and everything has gone according to plan – you’ll have enjoyed our little joke on the cover, shopkeepers will be filling their shelves with the latest **DWM** (all bagged up with a free *Doctor Who* book!), and I can breathe a huge sigh of relief.

So! Since we went to press with our last issue, things have moved on apace in the world of *Doctor Who*, both on screen and off. On screen things are looking pretty bleak for the Doctor and Donna, but – cor! – what an amazing finale the next two episodes promise to be! I’m sure I don’t need to remind you to tune in for the next couple of Saturdays, and our tantalising preview of the story can be found on page 8.

Off screen, however, it’s all change. By now you’ll surely have heard the news about Russell T Davies and Steven Moffat (and if you *haven’t* heard, read all about it on page 10), and you might be wondering about the future. Is *Doctor Who*’s future in safe hands? Can anyone make the series as successfully as Russell and Julie and Phil have?



A few months ago, I was at *Doctor Who*’s Upper Boat studios for Phil Collinson’s ‘surprise’ leaving party. Although a brilliant time was had by everyone, it was tinged with a little bit of sadness – with several of the production team soon to be leaving, there was a real ‘end of an era’ feeling. But towards the end of the night – and, if I’m honest, feeling a bit the worse for wear – I sidled up to Steven Moffat. (Steven and I often seem to end up chatting to each other at the end of *Doctor Who* parties. I think it’s because being the only two straight men in the room, we’re both rubbish on the dancefloor.)

“So,” I asked mischievously, nodding over to the police box prop, standing in a gloomy corner of the studio. “Where’s it going next, Steven?”

Steven paused and smiled back.

“Anywhere I want it to.”

And there it was. The future.

And, believe me, *Doctor Who*’s has never been so secure.

Tom

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PRODUCTION NOTES

Showrunner-in-waiting **Steven Moffat** writes exclusively for **DWM** about how he was put in charge of *Doctor Who*...

DO YOU WANT TO have breakfast on the roof?"

I'm jetlagged and hungover in a hotel in LA, and Julie Gardner has just phoned my room at 6.30 in the morning. We're at a BBC America press junket – she's promoting *Torchwood*, I'm promoting *Jekyll*.

"Shouldn't we have breakfast by the pool?" I ask.

"Why, what happens by the pool?"

"They serve breakfast."

"No. It's on the roof."

"Pretty sure it's by the pool."

"Roof!"

Later, by the pool: "Why don't you serve breakfast on the roof?"

"Because we serve it here," the waiter is saying to Julie, and boy is he finished in Wales, "By the pool."

"You used to serve it on the roof!"

"No we didn't!"

"Well you should have."

They should have *used to*? Julie's invented a whole new tense! I'd tell her, but it's making me dizzy trying to think about it and I've got a hangover so thumping I need both hands to turn my head.

The waiter goes, Julie goes on a bit more about the roof, and finally the conversation turns to *Doctor Who*. Rumour is, there's going to be a 'gap year' with Specials – and after that?

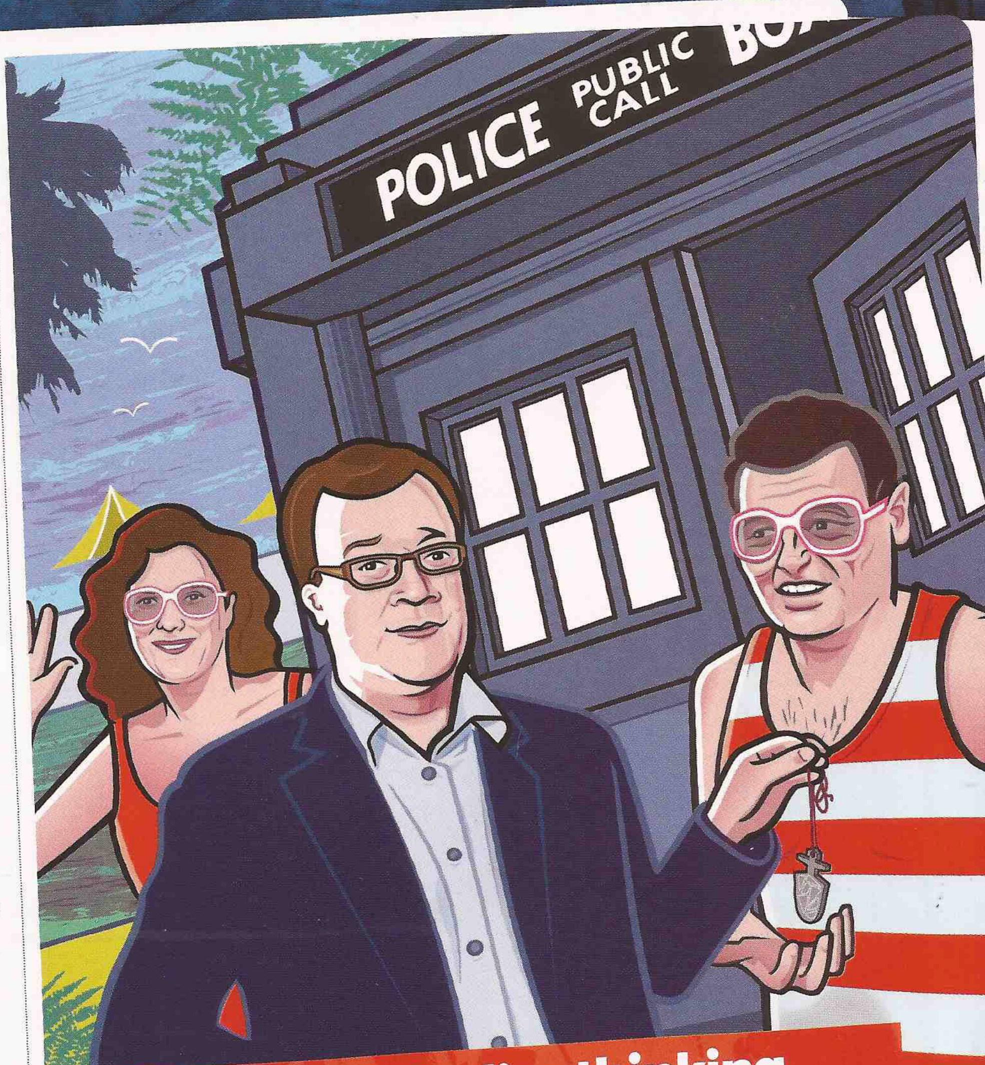
"We're leaving," says Julie. "Russell, me and Phil, we're all leaving."

"Russell's leaving??" I say, cos I'm a writer and my level of self-absorption is so vast I've had to extend it to other writers to take the strain. Julie gives me a look (which I don't understand until several days later when I recount the conversation to my wife, and Sue gives me the same look and says wearily: "No, dear, Russell *and* Julie *and* Phil are leaving," and I say, "Yeah, can you believe it, *Russell's leaving??*") and finally she says, "Yes, we're *all* leaving. Russell, and Phil; all of us, we're leaving."

"Who's replacing him?"

Julie may well have sighed but to her credit I didn't have to pluck a fork out of my eye.

"Well!" she says, "That depends, doesn't it?" And suddenly she's all sly and twinkly, and leaving this big old silence. But I'm only noticing that, looking back. At the time, I'd had a long night, and lots of lovely wine, and it's hard to pick up subtleties when you've a headache that's visible from space...



"Because he thinks I'm thinking about it – I start thinking about it. And because I think about it, I do!"

A FEW DAYS LATER.

I'm on a plane with Sue, and we're about to take off for Athens; we're consulting on the new Greek version of *Coupling* (no, really – it lasted ten episodes, which is four more than the American one, so shut up) and as I'm about to turn it off, my blackberry buzzes. Normally I wouldn't bother, I'm not an email obsessive, but this one's from Russell. Now, the thing about Russell, he's one of the world's great correspondents. Really, if he'd never written a word of telly, a book of his collected emails would be a bestseller. A very, very thick best seller. Probably in several volumes – but, you know what, you'd read them, cos he's properly, outrageously, read-aloud-to-your-wife funny. So, cos it was Russell, I had a quick look.

"Just reading your interview in Sci Fi Wire – ha ha ha, brilliant, laying into NBC, that's classic. 'Traitorous'!! How brilliant."

(Sci Fi Wire is a website that had interviewed me at the LA press junket – a nice woman called Cindy had asked me if I'd ever consider taking over *Doctor Who* from Russell, and I'd fumbled the question rather badly – for reasons I'll get to in a bit.)

Russell: "I'm sorry they keep hijacking *Jekyll* with *Doctor Who* questions. Although – and I'm typing this very hesitantly, cos it's something I've been meaning to type for months, but never quite summoned the nerve... Well, what d'you think???!! About *Doctor Who*, I mean."

And oh my goodness me! Suddenly, on a plane to Athens, Russell T Davies is offering me *Doctor Who*. And all because I fumbled a question by a pool in LA.

"JUST WHEN THE STORY GETS interesting, you always go and have a flashback," says Julie – my mind has flashed back to the poolside in LA. It's a different pool this time: a party in the evening, and my hangover is almost gone. Julie and I are perched on a poof (no, stop it) and we're kind of doing synchronised sitting, cos if one of us stands, the poof falls over (stop it, I said) and other is tossed off (I MEAN it!) into the pool. Julie's got some points about my writing: my tendency for what I grandly call non-sequential

Illustration BEN MORRIS

story-telling, and what she calls 'always going and having a flashback'. And I am being a bit grand, and I'm talking about how it's hard to say where a story really starts, and how when you look at events that have happened to you, you never remember them in sequence, and I think Julie is fighting the urge to stand up suddenly. Her point is a good one though – she's one of the best script-brains out there, her points are always good. So why am I arguing? Cos I'm taking the truth like a man: I'm sulking and denying *everything*.

"It's not like I do it all the time," I'm saying, "It's not compulsive. I don't have flashbacks in the middle of a sent-"

"WOULD YOU CONSIDER TAKING OVER FROM Russell T Davies?" It's earlier that day, another poolside, and Cindy from Sci Fi Wire is asking the questions. I've just finished non-roof breakfast with Julie, and the press junket has started.

And you know what's coming next. I'm going to pause like a gaping fish, and Cindy is going to write about it, and Russell's going to read it, and I'm going to be tipped forward, screaming and begging towards 2010 and Series Five!

Ahh, but this is the thing about non-sequential story-telling: you don't know everything. You don't know *why* I paused. Even Russell doesn't know, and won't 'til he reads this. Don't glance ahead now – spoilers!

Truth is, I've batted that showrunner question away a dozen times, haven't turned a hair – what *really* happened was this. Just as Cindy spoke, my blackberry, sitting on the table in front of me, buzzed. And like I say, I'm not an email obsessive – but I noticed it was an email from Russell, so I sneakily read it, while pretending to think about Cindy's question. And as ever, it was a funny bit of nonsense – about the *Sarah Jane* wrap party, I think – and as ever I found myself reading it all the way to the end. And then – oh dear – realised I'd left a very, *very* long pause. And so I sat there, pausing a bit more, thinking about how long that pause had been. And then I remembered the question which had launched the pause, and frankly the pause started to get out of control.

And Cindy was smiling knowingly, and I was starting to stammer, and there was no stopping it now... Maximum Pause!!

ONE COMPENSATION: I WAS RIGHT. You don't ever know where a story really starts. I'm pausing cos Russell sent me an email. Russell reads about the pause (which he doesn't know he caused in the first place), and he sends me another email, cos he thinks I'm thinking about taking over *Doctor Who*. And because he thinks I'm thinking about it, I start thinking about it. And because I think about it, I do. The future summons itself: wibbly wobbly, timey-wimey.

Ah, the future. Speaking of the future – shut up! Not you, me. The future doesn't start here, it starts in a while. I'm not even really here yet – I'm flashbacking from 2010, where Piers Wenger and I are hard at work on Series Five. I can tell you nothing of our plans (except, obviously, THEY'RE BACK!), but we've got some, and we can't wait to share. But we will, you know. We'll wait and wait. And so will you.

See you in 2010. Back to Russell. DWM

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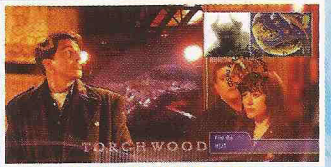

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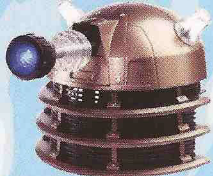

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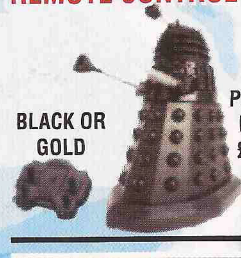

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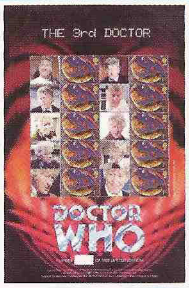
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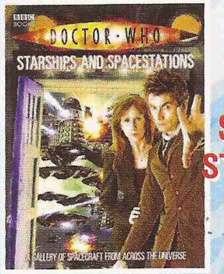
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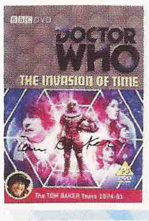
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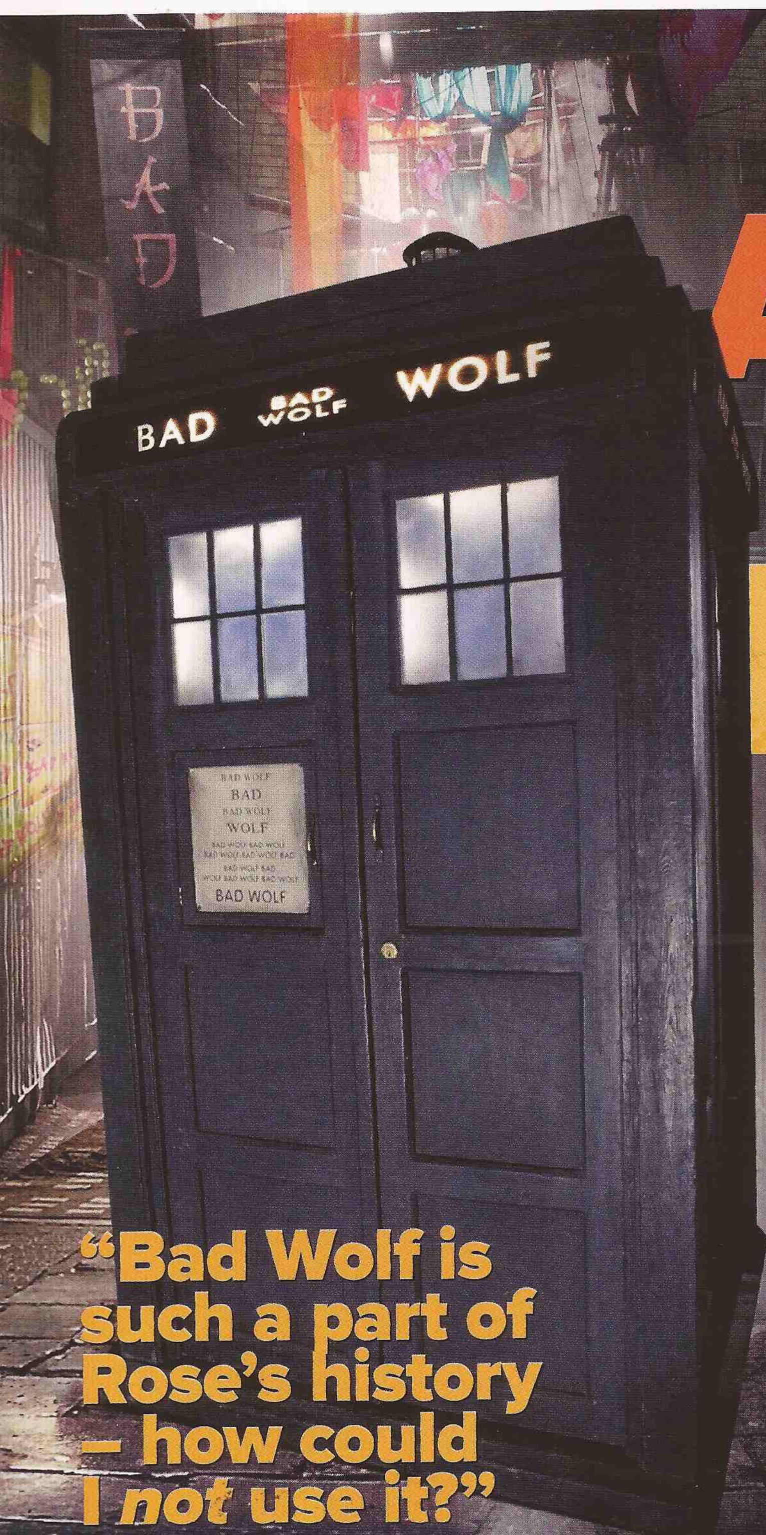

"Bad Wolf is such a part of Rose's history – how could I *not* use it?"

Who's Afraid?

What a cliffhanger that was at the end of *Turn Left*! Is it really the end of the universe? What terrors are there still left to face in the final two episodes? **Benjamin Cook** sees the wolf knocking at the door...

Eagle-eyed readers may have noticed that **DWM** has, for one issue only, changed its name, in honour of the shock cliffhanger to Episode 11, *Turn Left*. Welcome, one and all, to **Bad Wolf Magazine**!

"Although Rose's return had been planned a long time in advance," Russell T Davies tells **BWM**, "the idea of reusing Bad Wolf hadn't occurred to me until I was actually writing Episode 11. If anything, it took me by surprise! Once I'd thought of it, it was just irresistible. It's such a part of Rose's history – how could I *not* use it? And it made for one hell of a cliffhanger. Viewers have known that Billie Piper is returning ever since *Partners in Crime*, so throwing Bad Wolf into the mix – not to mention the Cloister Bell chiming in the TARDIS – helps to raise the stakes as we plunge into the finale. It's like you can feel four years' worth of story slamming into place."

The Doctor is unnerved by two words...

In a busy marketplace on the planet Shan Shen, every single banner, fluttering in the breeze, now reads BAD WOLF. It's scrawled on the walls. Even the POLICE PUBLIC CALL BOX sign above the TARDIS door carries the BAD WOLF legend! Is this the end of the universe? **BWM** says: probably. Especially for the *Doctor Who* Art Department.

"It was a fair bit of overtime for them," admits Russell, "like they're not busy enough! The TARDIS sign was fairly straightforward, but completely redressing that whole Shan Shen market for just one, fleeting scene was, let's face it, an awful lot of work. Not to mention the pouring rain when we came to film it. Actually, we had to reshoot the banners at the end, given that they were fluttering in the breeze and that the Chinese script was too subtle. The words BAD and WOLF weren't exactly shouting at you, so we came back another day and did pick-ups of the lettering, to reinforce the moment. A cliffhanger is always worth labouring over!"

THE AMAZING SERIES FINALE IS ALMOST HERE! TURN THE PAGE FOR OUR FULL PREVIEW OF *THE STOLEN EARTH AND JOURNEY'S END*...

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THE STOLEN EARTH/JOURNEY'S END

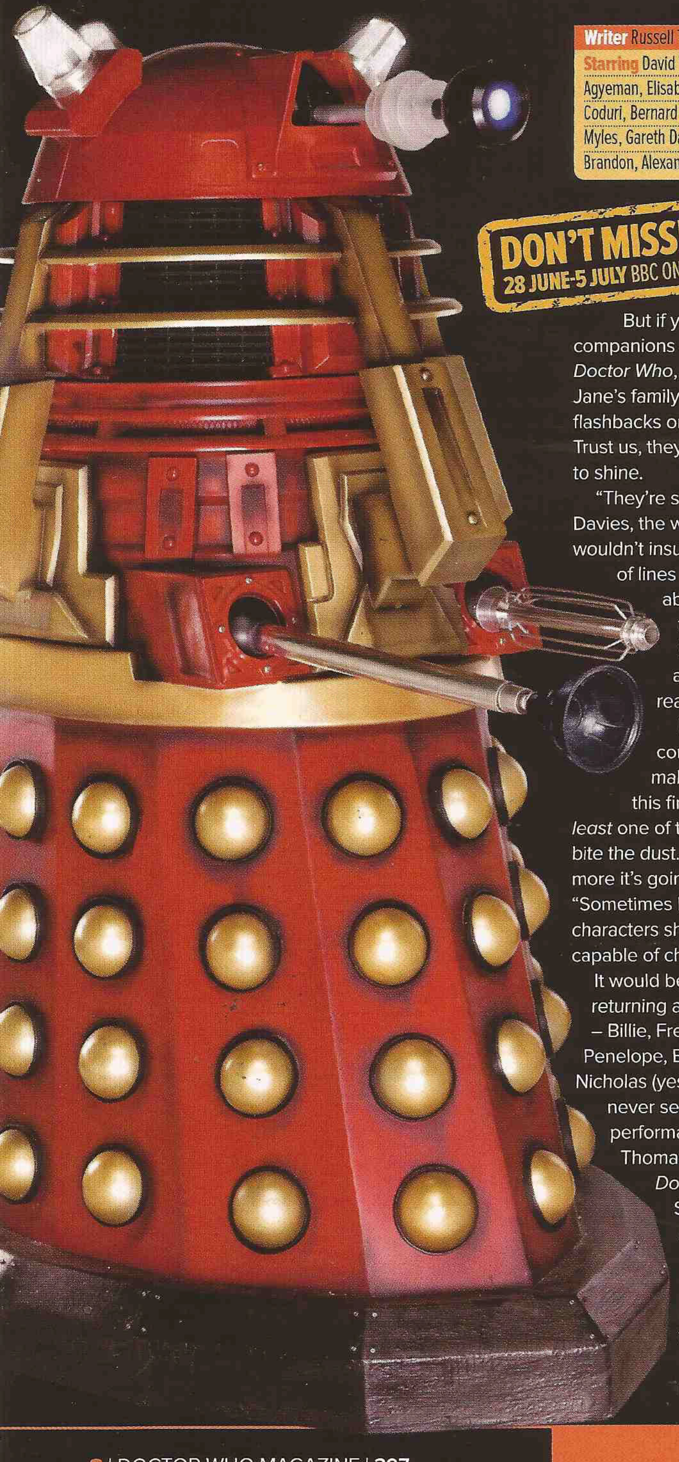
Endgame!

The time has come at last! All the mysteries will be laid to rest, as the worlds of *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures* collide for the biggest story *ever!*

Words: **Benjamin Cook**

Writer Russell T Davies **Director** Graeme Harper
Starring David Tennant, Catherine Tate, Billie Piper, Freema Agyeman, Elisabeth Sladen, John Barrowman, Noel Clarke, Camille Coduri, Bernard Cribbins, Jacqueline King, Penelope Wilton, Eve Myles, Gareth David-Lloyd, Thomas Knight, Adjoa Andoh, Michael Brandon, Alexander Armstrong, Nicholas Briggs... and Julian Bleach!

DON'T MISS! 28 JUNE-5 JULY BBC ONE



FRANKLY, IT'S A MIRACLE that we've any space left on this page, what with the number of 'Starring' credits listed above!

But if you're worried that the Doctor's former companions and allies – and characters new to *Doctor Who*, like the Torchwood team and Sarah Jane's family – only appear in these episodes in flashbacks or as cameos, then worry no longer. Trust us, they're all fully involved. All have a chance to shine.

"They're such good actors," says Russell T Davies, the writer of this most epic of epics. "I wouldn't insult them by only giving them a couple of lines each. There's a danger that we talk about finales just in terms of size, scale, the number of explosions and stuff, but in the end it's about the characters and the actors. That's what people really come to watch."

Nonetheless, out of that list of companions and allies, not everyone makes it to the end alive. The tagline for this finale is: 'One of them will die.' In fact, *at least* one of them will die! Much-loved characters bite the dust. "The more you raise the stakes, the more it's going to hurt," acknowledges Russell. "Sometimes I might say in **DWM** that certain characters should never die, but I'm more than capable of changing my mind! There are no rules."

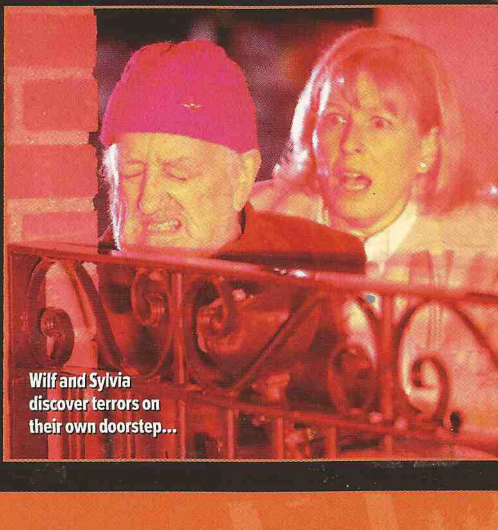
It would be unfair of us to single out any one returning actor for praise, so – deep breath – Billie, Freema, John, Elisabeth, Noel, Camille, Penelope, Bernard, Jacqueline, Adjoa, Eve and Nicholas (yes, you see Dalek Caan as you've never seen him before) all give career performances, while Gareth David-Lloyd and Thomas Knight make their long-overdue *Doctor Who* débuts. Not to mention Mr Smith. Oh, and the Judoon are back. And just when you think it can't get any more star-studded, Richard flippin' Dawkins pops up, playing himself! At the absolute centre, though, David Tennant and Catherine Tate put in their most riveting performances yet.

"If you want an acting masterclass," says Russell, "I can guarantee you that this finale doesn't disappoint. When you see the story, it'll make so much sense that all these characters are involved. It's simply doing what kids do in their imaginations: they're experts at crossovers and would think nothing of having their Dalek toys battling *Star Wars* droids. Why not have all the factions of the *Doctor Who* universe going into battle together?"

And then, of course, there's Davros. Have you heard? He's back, for the first time in 20 years! The Dalek creator! But this is no reinvention. This is the same Davros. Literally, the same man who faced the Fourth Doctor. The scientist who went on to build great empires on Necros and Skaro. "He's very faithful to the original character," confirms Russell. "Of course, a lot has happened to the universe since we saw him last, so we do get some hints about the role he played in the Time War and how he survived..."

How come Russell has waited so long to bring him back? "To be honest, I wasn't in a rush, because sometimes, in those old stories, Davros would dominate the Daleks, to the extent that they became simple foot soldiers, there to do his bidding – like plain robots, instead of the scheming geniuses that they are. But I've had three years to establish their intelligence. It's time to bring back the creator and see what happens. It has given the legend time to build. It's amazing how many kids know about Davros, because they've heard about him from their parents or online or maybe, I'd like to imagine, from stories in the schoolyard. Like an urban myth! I hope Davros is whispered about!"

This time, old blue eye is played by Julian Bleach, last seen scaring the bejeezers out of us as the 'Ghostmaker' in *Torchwood* episode *From Out of the Rain*. As Davros, he is just stunning. "Faithful to the past," agrees Russell, "and yet giving the megalomaniac a new and intense energy. He's an immensely physical performer and



Wilf and Sylvia discover terrors on their own doorstep...

Quote, unquote

DAVROS: Welcome to my new Empire! It is only fitting that you should bear witness to the resurrection, and the triumph, of Davros. Lord and Creator of the Dalek Race!

In a nutshell...

In the beginning, the Earth disappeared. The entire planet, gone. Not a trace. Not a whisper. Donna Noble found herself a long way from home. Meanwhile, far across the universe...

Dozens of planets appeared in the sky, suspended there, all shapes and sizes, all colours, some ringed, some rocky. At the heart of this web, a space station, the Crucible.

At UNIT's New York base, Martha Jones tries, desperately, to phone the Doctor, but the signal is dead. In Cardiff, Captain Jack Harkness, Gwen and Ianto are on Code Red. In Ealing, London, Sarah Jane Smith and her son Luke monitor the progress of 200 Earth-bound spaceships. In Chiswick, Donna's mother and grandad fear for the welfare of the most important woman in the whole of creation.

And then Rose Tyler joins the party, just in time to hear a message for the human race. One word. One terrible word.

"EXTERMINATE!"

"It's time to bring back the Daleks' creator and see what happens..."

we really get to see that, despite the limitations of the chair."

Also, you may have noticed that this issue's cover boasts a rather glorious Red Dalek. Russell explains: "I love a new Dalek! They're all so uniform, that the slightest change seems massive. We've tried to introduce a variation, every year, with the Emperor, then Dalek Sec, and now the Supreme Dalek."

If you've been paying attention this series – in fact, for the last four series – you'll be over the moon to learn that a number of loose ends are tied up (finally, we find out where the bees have been buzzing off to) and certain throwaway lines come back to haunt us (try not to wet yourselves with excitement when the Doctor tells Donna, "I'm taking you to the Shadow Proclamation!"). Episode 13 is a whopping 65 minutes long, just to fit it all in. Also, it happens to be Phil Collinson's final episode as producer...

"It's impossible to sing Phil's praises enough," says Russell. "You'd need a whole **DWM** Special! These two episodes are the most ambitious we've ever attempted, and I was only free to write like that because I knew that we'd such a brilliant producer in place." Russell himself and executive producer Julie Gardner – the other two-thirds of the triumvirate that returned *Doctor Who* to our screens in 2005 – have announced that they, too, are off before Series Five. This finale all seems a little valedictory, doesn't it?

"A lot of that valedictory stuff tends to be hindsight," insists Russell, "now that the whole thing is shot and ready to transmit. Most of the public, let's face it, don't care about me, Julie or Phil; they just want a whopping great finale. Much as I love that production team, I don't write it for them, in that sense. It's for the viewers."

Last issue, Billie Piper made a pledge of her own to viewers: "This series will make you cry," she said. "That's a promise." Sob! Does Russell cry when killing off significant characters? "Yes, I do, absolutely. When you invent a character, you invest an awful lot in them. When they have to die, it's a genuinely emotional time. If you feel nothing when writing a death, then you probably haven't written it well enough. But if the story decides that something dreadful must happen..."

In the words of the Daleks on the Crucible Command Deck: "The Human Harvest will commence!"

Echoes of those old Peter Cushing movies – the Daleks have invaded Earth!

» Torchwood series for 2009

Julie Gardner, executive producer of *Torchwood*, has confirmed that the hit spin-off from *Doctor Who* will return in Spring 2009 this time on BBC One. Speaking to the US *TV Guide*, Gardner said, "We've decided to do a five-part mini-series, one big story that will run during one week," adding, "I wanted to make a really big noise about the show." John Barrowman will return as Captain Jack, and although further cast details have yet to be announced, Gardner hinted that fans "will be pleased with the casting..." Scripts are currently being developed and filming is due to start in the middle of August.

» Sarah Jane Adventures

Recording of Series Two of *The Sarah Jane Adventures*, CBBC's popular spin-off from *Doctor Who*, continues apace. With filming now complete on Block One (Episodes 3 and 4 by Phil Ford and Episodes 5 and 6 by Gareth Roberts), work is now almost complete on the second block. Block Two consists of Episodes 1 and 2 by Phil Ford and 7 and 8 by Joe Lidster, and introduces Jocelyn Jee Esien as Carla Langer and Gary Beadle as Paul Langer. Producer Nikki Smith says, "Jocelyn is better known from her BAFTA-nominated comedy show *Little Miss Jocelyn*, and Gary is well-known from his role in *EastEnders* – but wait 'til you see them together, they make an unbeatable combination! Both star in Joe Lidster's story, in which we see Clyde's family take centre stage for the first time. It's powerful and compelling stuff, and promises to be one of our strongest stories yet."

Jocelyn Jee Esien in *Little Miss Jocelyn*.

Block Three will see the recording of Episodes 9 and 10, written by Gareth Roberts and Episodes 11 and 12 written by Phil Ford. The director is *Doctor Who* regular Graeme Harper.

Nikki Smith says, "Graeme's practically a permanent member of the Upper Boat team, as we welcome him back to *The Sarah Jane Adventures*, straight from the climax of this year's *Doctor Who*. Graeme is loved by cast and crew alike – and by viewers too, I'd like to think – and he's got two exciting, heartbreaking stories to direct, with two writers at the top of their game."

» Davies to depart, Moffat to move in...

Steven Moffat – all set to spend a lot more time in Wales...

BBC Wales and BBC Drama have officially confirmed that writer Steven Moffat will take over from Russell T Davies as lead writer and executive producer of *Doctor Who*. Moffat will take his position for the next full series of *Doctor Who*, due to begin production in 2009 and to be broadcast in the spring of 2010. Before this there will be a *Doctor Who* Christmas Special for 2008, which was recently recorded in Wales, and four Specials to be made and broadcast in 2009, all of which will be overseen by Russell T Davies.

Speaking of his imminent departure, Russell tells **DWM**, "Frankly, the whole thing came as news to me. I arrived at work that day, to find my desk in the car park. On fire. With the Moffat Praetorian Guard (in kilts) barring the doorways. I can take a hint. I'm off to Sky One to help with that *Gladiators* relaunch. But no, seriously, the whole team is delighted that this is finally open and public. As you can guess, discussions have been going on for ages and ages – and Steven already has concrete plans for the future that I know nothing about! But you'll have to bear with us for quite a while yet – we're having to hold back information, because we're still talking about a long time in the future. Series Five is still almost two years away. Let alone the Specials! So you might be longing for in-depth interviews in which the whole history of events is laid bare, along with plans for the future, but we're wary of too much too soon. So be patient! But let's not forget – the promise of brand new *Doctor Who*, for years to come, is a rare and wonderful situation for a UK drama series to be in, so just enjoy it!"

> **"My entire career has been a Secret Plan to get this job!"** **Steven Moffat**

Steven Moffat has written four previous stories for *Doctor Who*; the two-part *The Empty Child*/*The Doctor Dances* (2005); *The Girl in the Fireplace* (2006); *Blink* (2007); and the recent two-parter *Silence in the Library*/*Forest of the Dead* (2008). He also wrote the short *Time Crash* scene for 2007's Children in Need, which united the Fifth and Tenth Doctors.

Moffat has won several awards for his *Doctor Who* work, including a BAFTA for *Blink*, and Hugo Awards for both *The Empty Child*/*The Doctor Dances* and *The Girl in the Fireplace*. He has twice topped the **DWM** Season Survey for his stories – in 2005 for his *Empty Child* two-parter, and in 2007 for *Blink*.

Steven created the BAFTA-winning children's series *Press Gang* in 1989, which ran for five series until 1993. Moffat then went on to become a hugely successful comedy writer, creating the sitcoms *Joking Apart* (1993-1995) for BBC Two, *Chalk* (1997) for BBC One and *Coupling* (2000-2004) for BBC Two. It was this series that has earned Moffat his biggest success to date, winning both the Silver Rose at the 2001 Rose d'Or Light Entertainment Festival and the accolade of Best TV Comedy at the 2003 British Comedy Awards.

More recently Steven wrote and produced last year's BBC One drama *Jekyll* starring James Nesbitt, and he has been writing the screenplay for the new *Tintin* movie, for directors Steven Spielberg and Peter Jackson.

Russell T Davies – allowed out to see his friends and family at last.

Steven Moffat says: "My entire career has been a Secret Plan to get this job. I applied before but I got knocked back cos the BBC wanted someone else. Also I was seven. Anyway, I'm glad the BBC has finally seen the light, and it's a huge honour to be following Russell into the best – and the toughest – job in television. I say toughest cos Russell's at my window right now, pointing and laughing."

Jane Tranter, the Controller, BBC Fiction, says: "The past four series have been brilliantly helmed by Russell T Davies and we are delighted to have his continued presence on the Specials over the next 18 months. But the challenge and excitement of the fifth series is now being handed to Steven Moffat. The TARDIS couldn't be in safer hands. Steven's talents on both *Doctor Who* and beyond are well known. He is a writer of glittering brilliance, comedy and depth, with an extraordinary imagination and a unique voice. His plans for the next series are totally thrilling."

The announcement follows the recent news that Piers Wenger will take over the role of *Doctor Who*'s other executive producer from Julie Gardner. Piers says: "The challenge of taking *Doctor Who* to a new future is a huge and thrilling one and BBC Wales is blessed to have someone with Steven's extraordinary talent in charge. His imagination and creativity have already given birth to some of the series' most unforgettable monsters – though in this instance no-one need fear; time, space and the future of the Doctor are safe with him."

» Steven Moffat is interviewed on page 26, and writes *Production Notes* on page 4.

The Sixth Doctor (Colin Baker) surrounded by a multitude of friends and foes in the original 1989 production of *The Ultimate Adventure*.

EXCLUSIVE!

» Doctor Who stage plays set to be remade for the audio range!

Three *Doctor Who* stories originally presented for the stage are set to be revived as full-cast audio adaptations: *Curse of the Daleks*, *The Seven Keys to Doomsday* and *The Ultimate Adventure*.

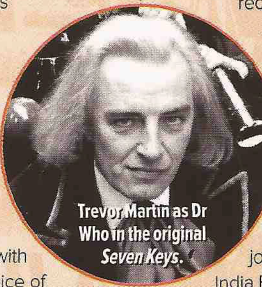
Curse of the Daleks, a 'Doctor-light' adventure written by David Whitaker and Dalek creator Terry Nation, was originally performed in London in 1965. The two subsequent stage plays were written by former *Doctor Who* script editor, Terrance Dicks. 1974's *The Seven Keys to Doomsday* starred Trevor Martin as a new incarnation of the Doctor and *The Ultimate Adventure* in 1989 initially starred Jon Pertwee and later Colin Baker. The Daleks were the Doctor's main opponents in both adventures.

"These won't be massive rewrites," explains audio executive producer Nick Briggs, "because we want to stay as faithful as possible to the originals and present, for the first time, a lasting, dramatised record of the Doctor's stage adventures. Terrance has adapted his two plays, and I'll be making minor changes to *Curse*, simply to make it more audio-friendly." In keeping with this, *The Ultimate Adventure* will include the songs that were featured in the theatrical version.

Each play will be produced by Big Finish and released as a double CD with *The Ultimate Adventure* being available from September, *The Seven Keys to Doomsday* in October and *The Curse of the Daleks* in November. Colin Baker will star as the Doctor in *The Ultimate Adventure* with Nicholas Briggs as the voice of the Daleks in all three. Further casting details are yet to be confirmed.

Doctor Who: The Stage Plays replaces *Cyberman 2* in the Big Finish schedules, with the Cyber mini-series now to be released in February 2009.

Meanwhile, further details have been announced about the *The Key 2 Time*, a three-story mini series set for release between January and March 2009 as part of the main *Doctor Who* audio adventures range, which sees a new hunt for the six segments of the all powerful Key.



Trevor Martin as Dr Who in the original *Seven Keys*.

Peter Davison's Fifth Doctor will be joined by new companion Amy, one of two sentient humanoid 'Tracers', created to find the six segments of the Key. Ciara Janson (Nicole Owen in *Hollyoaks* and voices the new animated *Famous Five*) plays Amy, while the role of her twin sister Zara is portrayed by Laura Doddington, recently seen in *Prime Suspect: The Final Act*.

More casting has been revealed for the Sixth Doctor audio *The Doomwood Curse*. Nicky Henson, who previously starred in Fifth Doctor audio *Loups-Garoux*, joins Colin Baker and India Fisher and guest-stars as the legendary Dick Turpin. Following her encounter with the Doctor's arch enemies in *Blood of the Daleks*, Hayley Atwell also guest stars as Eleanor Trelawney. Hayley can currently be seen in the Woody Allen movie *Cassandra's Dream*, and stars in the upcoming big-screen adaptation of *Brideshead Revisited*. She also appeared in the BBC's *The Ruby in the Smoke* and *The Shadow in the North*, in which she starred opposite Billie Piper. *The Doomwood Curse* by Jacqueline Rayner is out in August.

» Countdown to Christmas...

There are only two episodes of the 2008 series left to air, so thoughts are already turning to Christmas. The *Doctor Who* 2008 Christmas Special has already been shot as part of the Series Four production block. So will we get a sneak preview...?

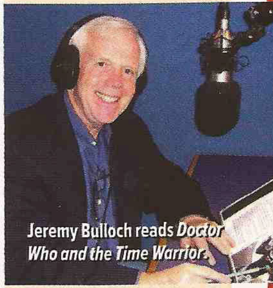
Russell T Davies tells **DWM**, "As this issue goes to print, we're hotly discussing the end of Episode 13. For the first time ever, we've got footage, from the Christmas 2008 trail, which could run before the end credits. But *should* we? Is it too soon to release actual images? Should we just show the title, as we did with *The Christmas Invasion*, *The Runaway Bride*, and *Voyage of the Damned*? Or should we hold the title back, because actually, it's a tricky little giveaway! So we've got an awful lot of options in front of us – we've never had so much choice! Right now, in truth, we have more or less decided what to do – but I love a bit of anticipation, so I'm not going to say! You'll just have to keep watching *Journey's End*, right 'til the very last moment."

Before that, though, "Episodes 12 and 13 should have a strong presence on BBC One, with plenty of trails being promised," continues Russell. "In fact, you might have noticed that every single episode this year has been trailed, for the first time ever – we sometimes take for granted all the good and positive stuff that BBC One does for the show, and I think 13 weeks of trails is practically unprecedented!"

Teaser images from the series finale...

» Audio News

Michael Stevens, Commissioning Editor of BBC Audiobooks, has revealed to **DWM** the readers for the last two *Doctor Who* books to be released on CD in 2008. Katy Manning, who played companion Jo Grant in the 1970s, reads Jo's final adventure, *Doctor Who and the Green Death* (released in September). Meanwhile, actor Jeremy Bulloch reads the novelisation of the very first Sontaran story, *Doctor Who and the Time Warrior* (released in November). Jeremy played the heroic Hal the Archer in the original TV story back in 1973.



Jeremy Bulloch reads *Doctor Who and the Time Warrior*.

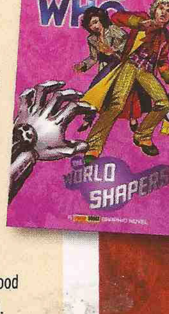
» New DWAs

Doctor Who Adventures, the magazine for younger *Doctor Who* fans, has told **DWM** of the treats for its readers in the coming weeks. Issue 71 contains a free *Doctor Who* quiz book, secrets about the explosive final episode, *Journey's End*, and the first part of a gold Dalek competition; and Issue 72 comes with an inflatable Toclafane and is full of goodies and shocks to do with the series finale. The magazine is available from all good supermarkets and newsagents, priced £2.10.

» Book News

BBC Books is to release *The Torchwood Archive* on 2 October 2008, a hardback book which promises to be an exhaustive 'all-access guide' to the *Doctor Who* spin-off show. Also out on 2 October are three more *Torchwood* novels: *Pack Animals* by Peter Anghelides; *Sky Point* by Phil Ford; and *Almost Perfect* by James Goss.

The next volume in **Doctor Who Magazine**'s Graphic Novel series, *The World Shapers*, is now available. Presenting digitally restored stories featuring the Sixth Doctor, Peri and Frobisher, this impressive collection includes Cybermen, Draconians, the planet Marinus... and former companion Jamie McCrimmon! *The World Shapers* is on sale at all good bookshops, priced £15.99.



GALLIFREY GUARDIAN

» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

July

THURSDAY 3

Mag *Doctor Who Adventures* 71
BBC Magazines £2.10

THURSDAY 10

Talking Books
The Pirate Loop [read by Freema Agyeman], *Wishing Well* [read by Debbie Chazen], *Peacemaker* [read by Will Thorp] [Tenth Doctor and Martha]
BBC Audio £9.99 each
Mag *Doctor Who Adventures* 72
BBC Magazines £2.10

THURSDAY 17

Mag *Doctor Who Adventures* 73
BBC Magazines £2.10

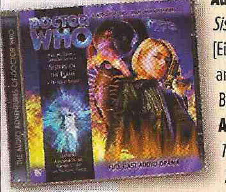
MONDAY 21

DVD *The Brain of Morbius*
[Fourth Doctor and Sarah Jane]
2entertain £19.99

THURSDAY 24

DWM 398 Panini £3.99
Mag *Doctor Who Adventures* 74
BBC Magazines £2.10

ALSO THIS MONTH



Audio Drama CD *Sisters of the Flame* [Eighth Doctor and Lucie]
Big Finish £10.99
Audio Drama CD *The Boy That Time Forgot* [Fifth Doctor and Nyssa] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: Here there be Monsters* [Susan]
Big Finish £8.99
Book *Short Trips: Transmissions* edited by Richard Salter
Big Finish £14.99

August

MONDAY 18

DVD *The Trial of a Time Lord* box set [Sixth Doctor, Peri, Mel]
2entertain £TBA

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

CHRISTMAS HAM?

Following Stratford, **David Tennant**'s *Hamlet* is expected to transfer to London's West End for Christmas. David and *The Highlanders*' **Hannah Gordon** are among campaigners against Glasgow's Royal Scottish Academy of Music and Drama's planned £600,000 savings next year mainly impacting drama students. David, who was Jonathan Ross' Radio 2 guest on 31 May and had a second *Derren Brown: Trick or Treat* rendezvous on 6 June, recently made two bespoke trailers for BBC Cymru Wales and was named TV's Sexiest Male in a Hallmark Channel poll.

THREE BELLES

Billie Piper as Belle de Jour.

With filming of the second series only lately commenced, a third eight-part run of ITV2's *Secret Diary of a Call Girl* has been commissioned starring **Billie Piper** as Belle de Jour Hannah shooting early 2009. The first, for which she has received a *TV Choice* Best Actress nomination, is on ITV1 until 2 July, while the new run launches on ITV2 in September. A Tiscali TV survey reveals Rose Tyler as the most loved TV character common to both sexes.

THE TRUTH ABOUT JB

John Barrowman is filming BBC documentary, *The Truth about You*, to help promote society's further acceptance of homosexuality. "I'm undergoing loads of tests... I believe you're born gay, but I think environment also has something to do with it. It'll rock my world if we find out you're not... so I'm taking a big risk." John's also being wooed for both *Barnum* and Andrew Lloyd-Webber's sequel to *Phantom of the Opera*.

HORNEY TATE?

Catherine Tate Show regular Mathew Horne hopes **Catherine Tate** will appear in his forthcoming BBC Three sketch show with James Corden. BBC Three has commissioned more *Bizarre ER*, likely again narrated by **Freema Agyeman**. **Eve Myles** joins Freema in the cast of the BBC's forthcoming adaptation of Charles Dickens' classic book, *Little Dorrit*.

DESTRO DONE

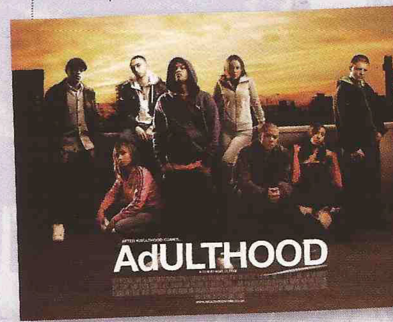
GI Joe, featuring **Christopher Eccleston** as Destro, has now completed shooting, and has a year of post-production before its release in August 2009. **Kylie Minogue**, recently awarded knighthood equivalent, *Le Chevalier dans l'ordre des Arts et Lettres*, for her contribution to French culture, celebrated her 40th birthday on 28 May.

RUSTY DOES EDINBURGH

Russell T Davies will give a Masterclass at the MediaGuardian Edinburgh International Television Festival (22 to 24 August) and be at the Manchester Literature Festival (16 to 26 October). **Paul Cornell** and his wife survived a serious car accident on 13 May without major injury. His *Captain Britain and MI-13* comic first edition was published in mid-May. ABC airs a US version of Matthew Graham's *Life on Mars* from this September.

NOEL DOES HOLLYWOOD

Noel Clarke's film *Adulthood*, starring Clarke himself, **Adjoa Andoh**, **Camille Coduri**, Dalek voice **Nicholas Briggs** and *The Girl in the Fireplace*'s **Ben Turner** premièred on 17 June in London.



Noel was among the breakthrough British actors, writers, producers and directors chosen in May by the UK Film Council to meet with powerful American film industry studio executives in Los Angeles. Noel plays AJ in forthcoming supernatural thriller *Heartless* written and directed by Philip Ridley.

SYLV DOES TITIPU

Sylvester McCoy starred as *The Mikado* at Sheffield's Lyceum Theatre in late May. **Colin Baker** was voted Best King Rat by *Encore* magazine for *Dick Whittington* over the 2007/8 pantomime season. **Tom Baker** features as Doctor El Kabir in the Region 1 DVD *The Millionairess*, a 1972 *Play of the Month* forming part of *Maggie Smith at the BBC*.

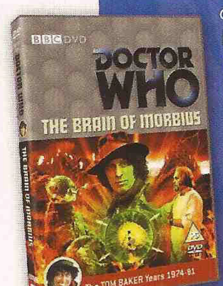
QUICKIES

Penelope Wilton narrates Radio 4's *Jane and Prudence* until 28 July. Radio 4's *Nebulous* Series Three starring **Mark Gatiss** and directed by **Nicholas Briggs** completed on 19 June.

OBITUARY

Terry Duggan, a guard in Episode One of *The Invasion* died on 1 May, aged 76.

» WIN! Mad Brains, Sontarans, Hath... and a Unicorn!



The Brain of Morbius is out on DVD on 21 July, price £19.99. First seen in 1976, this thrilling adventure features the Fourth Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen). 2entertain has kindly given us FIVE copies to give away to lucky readers in our free-to-enter competition!

Simply answer this question:

Which witchy group did the Doctor encounter in *The Brain of Morbius*?
(a) The Sisterhood of Karn
(b) The Brotherhood of Man
(c) Sister Sledge

Answer (on a postcard or stuck-down envelope only please), marked I HAVE THE LUNGS OF A BIRASTROP! to the **DWM** address on page 18 by 23 July.

Also on DVD from from 7 July is *Doctor Who* Series Four Volume 2. Price £17.99, the collection sees the Tenth Doctor and Donna battle *The Sontaran Stratagem*, witness *The Poison Sky*, meet *The Doctor's Daughter* and solve the mystery of *The Unicorn and the Wasp*! Those generous people at 2entertain have given us FIVE copies to give away to lucky **DWM** readers. To be in with a chance of winning a disc, just answer this question correctly:

What is the Sontarans' rousing battle cry?
(a) Sontar-HA!
(b) Sontar-RA!
(c) Oo-ee-oo-ha-ha-ting-tang-wallawalla-bing-bang!

BBC DVD
DOCTOR WHO

Answers (postcards or stuck-down envelopes only please), marked BACK OF THE NECK! to the **DWM** address by 23 July. Good luck!

Tom Spilsbury looks at how the latest series of *Doctor Who* has been faring in the ratings war...

More Top Tens for Ten...

There's been more ratings success for the Doctor and Donna, with both *The Doctor's Daughter* and *The Unicorn and the Wasp* making the Top Ten programmes for the week.

After several weeks in the 6.20pm timeslot, *Doctor Who* moved to the later time of 6.45pm for Episode 6, *The Doctor's Daughter*, on Saturday 10 May. The move certainly seemed to benefit the audience figures, with the show attracting an average of **7.33 million** viewers, up from 6.53 million the week before. The ITV1 opposition to *Doctor Who*, *All Star Mr and Mrs*, pulled in 4.40 million opposite the shenanigans on Messaline – and *Doctor Who* was comfortably the highest-rated BBC One programme of the evening.

Overall, *Doctor Who* was the tenth most-watched programme of the week, only trailing the five visits to *Coronation Street*, three (out of four) *EastEnders* editions, plus Saturday night's *Britain's Got Talent*.

The following week's episode, *The Unicorn and the Wasp*, fared even better, pulling an audience of **8.41 million** on Saturday 17 May. This was, once again, a much higher figure than the ITV1 opposition – another edition of *All Star Mr and Mrs*, which attracted 5.84 million.

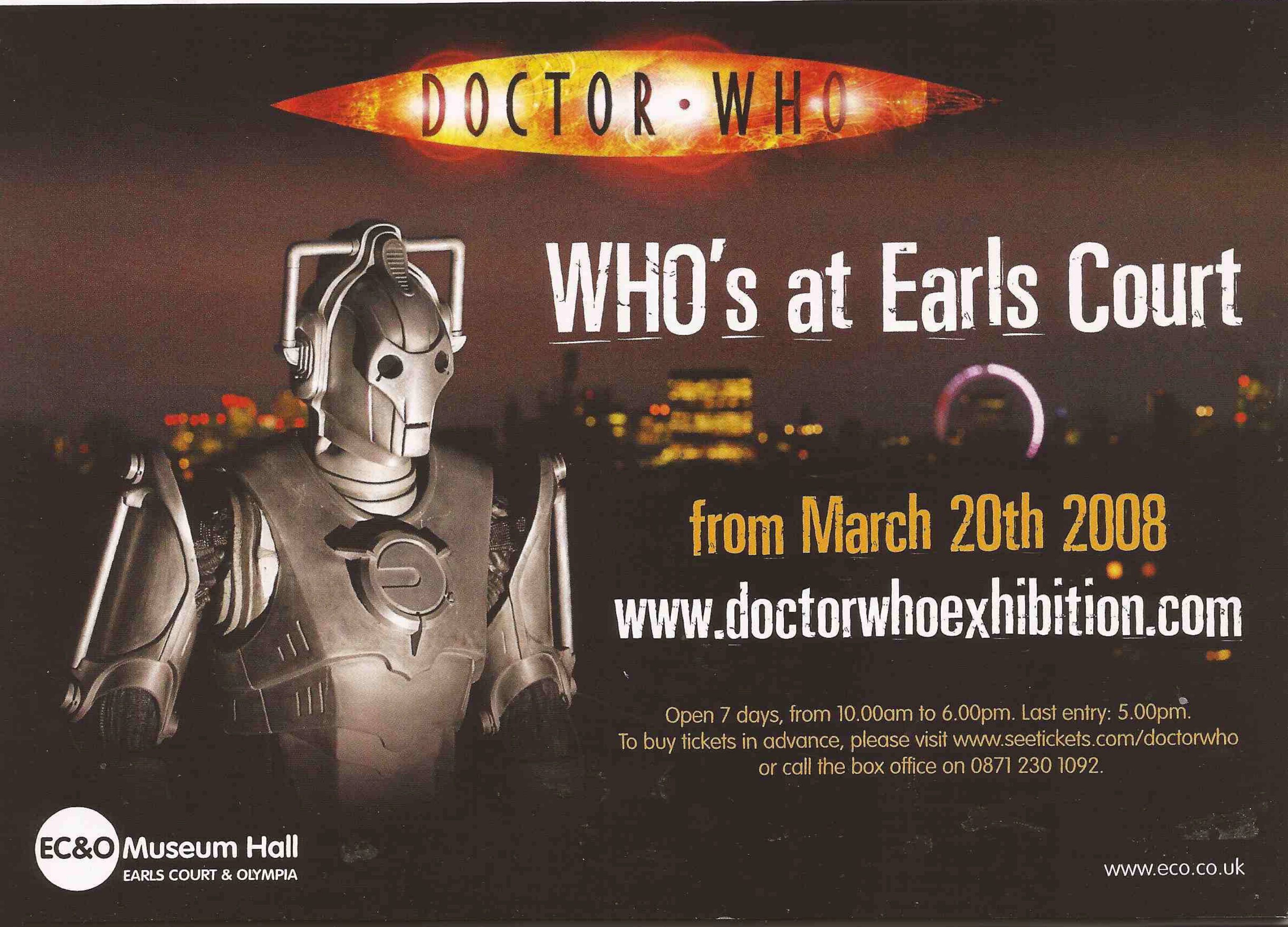
Doctor Who's audience was large enough to propel it to a highly impressive Number 7 on the weekly chart, behind four (out of the week's five) *Coronation Streets*, one of the four *EastEnders* episodes, and the latest *Britain's Got Talent* audition show, which once again took the prize for most watched show of Saturday night, with 9.11 million.

The Doctor and Donna achieved their highest charting hit of the year so far with *The Unicorn and the Wasp*.

The Number 7 position for *The Unicorn and the Wasp* is one of the highest ever achieved for *Doctor Who* – over the last 45 years only three episodes (out of the 745 up to and including Gareth Roberts' murder mystery tale) have ever charted higher. These are *The Ark in Space* Part Two (Number 5 in February 1975), *Rise of the Cybermen* (Number 6 in May 2006) and *Voyage of the Damned* (Number 2 in December 2007). Only another eight episodes have matched *The Unicorn and the Wasp*'s Number 7 placing.

It's easy to become blasé about *Doctor Who*'s current success, but it's still an amazing achievement for any non-soap opera to make the week's Top Ten programmes – especially when the two main soaps, *Coronation Street* and *EastEnders*, usually broadcast nine episodes per week between them, and take up most of the positions. *Doctor Who* has now hit the Top Ten programmes 26 times out of its 745 episodes, with 15 of those occasions being Tenth Doctor episodes – and four of them coming from the 2008 series alone. Who'd bet against another Top Ten appearance or two before this series is out...?

Doctor Who took a week off on Saturday 24 May, while *The Eurovision Song Contest* did well for BBC One with over 7 million viewers. However, *Doctor Who* faced one of its biggest challenges yet when it returned on 31 May for a battle against the Final of ITV1's *Britain's Got Talent*. The 2007 Final had managed to attract a massive 11.58 million viewers – one of the largest TV audiences of the year. However, this was against the considerably tamer opposition of BBC One's *The Chase*, which could only muster 3.84 million. So for more on *that* fight, tune in next time...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DVD PREVIEW

David Darlington takes a look at the special features on the DVD release of 1976's *The Brain of Morbius*...

"He's alive!" Doctor Mehendri Solon (Philip Madoc) completes his life work...

DISC INFO

FEATURING The Fourth Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen)

WRITTEN BY
Robin Bland

FIRST BROADCAST
3-24 January 1976

THE STORY The Doctor and Sarah arrive on the desolate planet Karn, apparently diverted there by the Time Lords. The only inhabitants would seem to be the Sisterhood, Doctor Mehendri Solon and his servant, Condo. But could there be someone – some*thing* – else hiding on Karn...?

EXTRA FEATURES

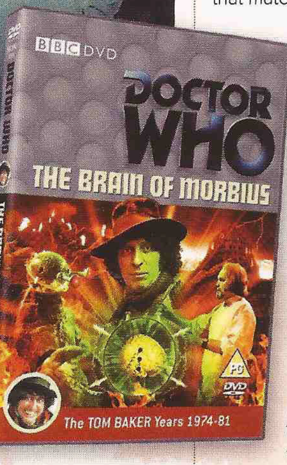
- Commentary featuring stars Tom Baker, Elisabeth Sladen and Philip Madoc (Solon) with producer Philip Hinchcliffe and director Christopher Barry
- *Getting a Head* – the making of *The Brain of Morbius*
- Contemporary trailers
- Continuity announcements
- CGI virtual 'tour' of the studio and sets
- Isolated Musical Score
- Subtitle Production Notes
- Photo & Design Sketch Gallery
- PDF *Radio Times* billings
- Easter Eggs
- Coming Soon trailer

» The Brain of Morbius

DVD 2entertain | **CERT** PG | **PRICE** £19.99 | **OUT** 21 July 2008

The Brain of Morbius has monsters, mood, melodrama, gore, guts, blood, brains, great sets, fantastic acting and a thumping good story," thunders documentary producer Brendan Sheppard, who co-ordinated much of this DVD release. "What more do you want from *Doctor Who*?!" What indeed? Even BBC Video was once moved to describe this as a 'spine-tingling space adventure'. So does that mean Sheppard's been champing at the bit to get working on this release? "Well, as with *The Time Warrior*," says the producer, "although I was asked to work on this release rather than volunteering, I said 'Yes!' straight away – because *The Brain of Morbius* is one of my favourites. I was very proud to be doing the documentary for it, and had a very clear vision of what it should look like. I wanted it to feel 'dark', and to go one step further in the matching the mood of the piece to the story – and to try something new with the lighting! I was telling my interviewees 'Don't be alarmed at all the moving lights on your face – it'll all make sense in the end...!'"

The 'written by' credit in the box at the top of this page slightly belies the truth: the story was actually originated by *Doctor Who* stalwart Terrance Dicks, although, as the *Getting a Head* documentary details, it was extensively rewritten by script editor Robert Holmes – to the point where Dicks was displeased enough to have his name removed and replaced, quite literally, with a bland pseudonym. Dicks, though, is all over the documentary cheerfully talking about that process. One assumes he's not still bearing a grudge, then? "Terrance, as always, is fabulous value," says Sheppard, "and he was in great spirits. I don't think he had any real problems talking about the work done on his script! In fact, all the contributors were wonderful. I actually made a really good friend in Gillian Brown [Ohica] who is one of the most interesting and creative people I have ever met. And as for Cynthia Grenville who played Maren – what a character! She had us in tears of laughter throughout the whole interview. As did Colin Fay, who played Condo – especially when he told his 'Tom Baker in roller skates' story! Working on this piece was also my first encounter with the show's former producer Philip Hinchcliffe – he told a story we cut from the documentary about where he would have taken the show had he stayed for a fourth series. I have to say, his idea for 'the Fourth Doctor does Indiana Jones' was fantastic. Maybe that material will feature on a DVD one day..."



Hinchcliffe did, of course, move on from *Doctor Who* before that season could materialise – bequeathing a legacy of hugely popular, scary *Doctor Who* for subsequent producers to strive to live up to. *The Brain of Morbius* is, in fact, one of the stories of his which received complaints at the time, as the documentary acknowledges. "As a TV drama director," Sheppard muses, "I believe that horrific violence is acceptable on TV, provided it's done in the correct manner. In terms of *The Brain of Morbius*, it *is* darker, more horrific, gorier, and so on – but that only enhances the feel. For once, when you look here at, for instance, a brain in a jar, you're not thinking how naff it is – instead you find yourself thinking it's a great piece of drama and actually an extremely scary idea."

In an exciting new development, on this disc we're finally presented with an extensive interview with incidental music composer Dudley Simpson, a mainstay of *Doctor Who* for the whole of the 1970s, now resident in Australia for many years.

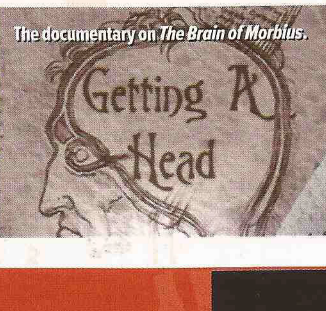
> **"*Brain of Morbius* has gore, guts, blood, brains, great sets – and a thumping good story!"**

"Dudley!" chuckles Sheppard. "I think Dudley's a superstar! I ventured out to Australia and New Zealand last year to conduct interviews with people that have never been interviewed for the *Doctor Who* DVD range before. Dudley was one of them – and yes, you can expect a full feature with him on upcoming releases. These interviews are really funny, heart-warming and at times quite moving. To be continued! Oh, and shortly after finishing *The Brain of Morbius*, I was tasked with producing and directing one of the biggest DVD box sets 2entertain has ever released – a very special edition which has taken nearly 10 months to complete!"

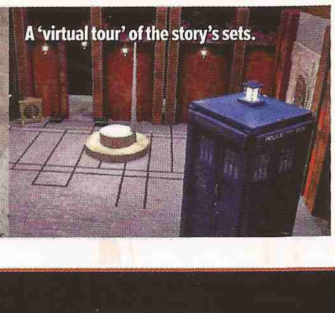
This isn't next month's *The Trial of a Time Lord* box set, so what can he be talking about? Sheppard smiles. "Watch this space..."

'Robin Bland' is interviewed.

Terrance Dicks
original writer



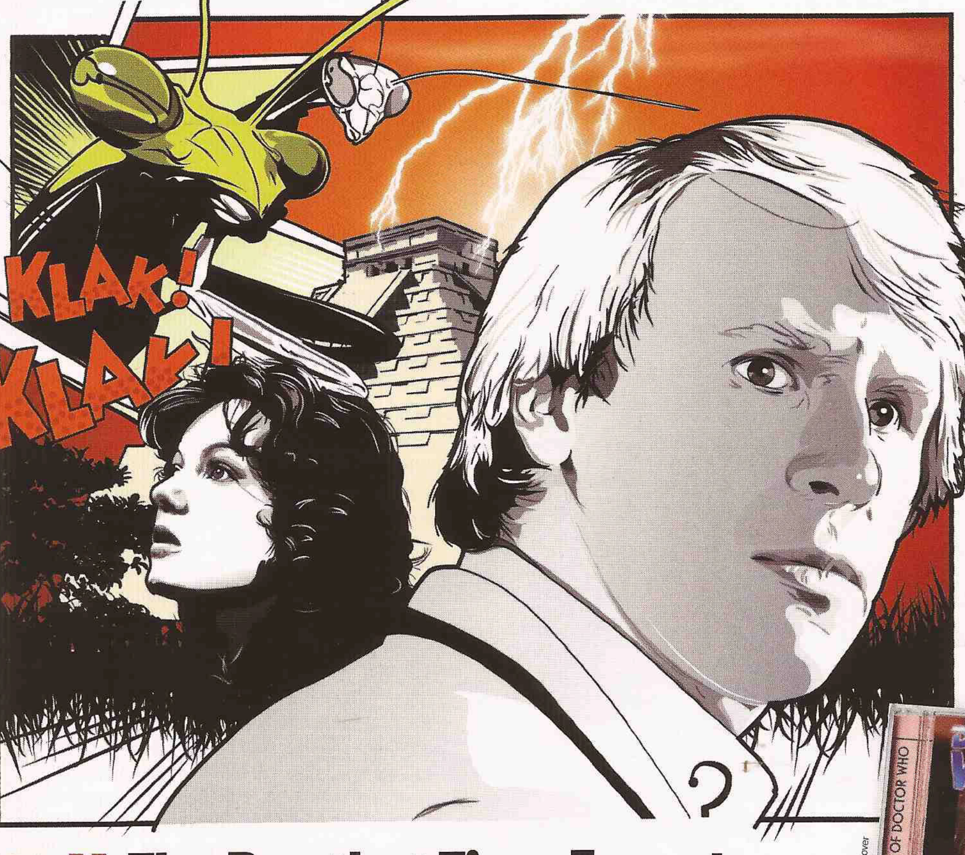
The documentary on *The Brain of Morbius*.



A 'virtual tour' of the story's sets.

AUDIO PREVIEW

The TARDIS has been stolen and the Doctor and Nyssa are stranded! **David Darlington** uncovers the latest audio play...



IN A NUTSHELL...

"I'VE EXPLORED THE MOST INACCESSIBLE CORNERS OF OUR WORLD, experienced the most terrible things. It's hard to tell, what with the sky being that rather outré shade of mauve, but I think that night is approaching..."

The TARDIS has gone – and in trying to track it down, the Doctor and Nyssa apparently find themselves stranded on prehistoric Earth. But if it *is* Earth, then why is it overrun with insects? And where have all the dinosaurs gone... ?

THE BOY WHO NEVER WAS is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW CREDIT CARD HOTLINE: 01628 824 102 EMAIL: mailorderenquiries@bigfinish.com

» The Boy that Time Forgot

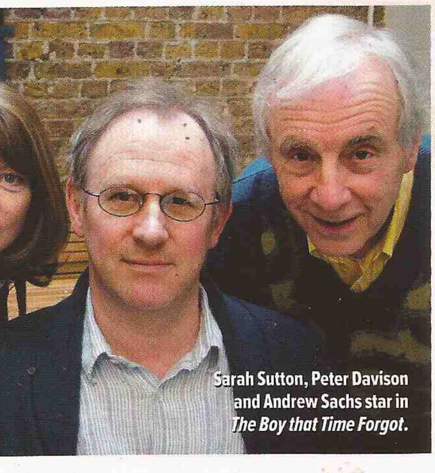
WRITTEN BY Paul Magrs | **STARRING** Peter Davison, Sarah Sutton, Andrew Sachs, Harriet Walter
AUDIO DRAMA Big Finish | **PRICE** £14.99 | **OUT** July 2008 | **AVAILABLE** www.bigfinish.com

This story follows on directly from *The Haunting of Thomas Brewster*," [released on CD in April, see **DWM** 394] reveals director Barnaby Edwards. "At the end of that story the TARDIS is stolen, so the Doctor and Nyssa are stranded in Victorian London, and trying to get the TARDIS back – but something happens and they're flung back into pre-history. Two people from the Victorian era are transported with them – a literary lady from the Bloomsbury salon, and an armchair adventurer."

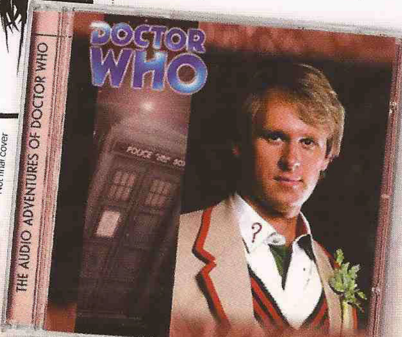
Just those last two characters in themselves might inspire one to guess that this is a Paul Magrs script... "My original idea," says Magrs, who is indeed responsible for the story, "was to write an adventure with a setting a bit like an Edgar Rice Burroughs story, as filmed by Amicus in the early 1970s. *At the Earth's Core* is a film I've always regarded as Peter Cushing's third outing as Dr Who..."

"It is a bit like an old Doug McClure movie," the director agrees. "We get transported back in time to a prehistoric Earth populated by giant scorpions and various types of insects – where something has gone wrong. And it's not just scorpions awaiting the Doctor back there..." Indeed not. It sounds like a quality supporting cast is waiting for him to turn up as well. "Yes," Barnaby enthuses, "the scorpion king is played by Andrew Sachs, who I worked with on Big Finish's production of *Shada* a few years ago, and he lives for the audio environment, he's brilliant – he can do anything you ask him to. We've also got Harriet Walter – a fantastic actress who's been in practically everything and a strong lead at the RSC. She's playing this formidable literary lady who is surprisingly at home in the jungle. And we have Adrian Scarborough, who's in *Gavin and Stacey*, playing an armchair adventurer – he talked a lot of talk, back in Victorian London, but is a bit useless in the real world..."

"It's really hard working within these parameters – it's like sudoku with monsters!"


Sarah Sutton, Peter Davison and Andrew Sachs star in *The Boy that Time Forgot*.

"It's a prehistoric world that should never have been," the writer elucidates. "A bubble in time. A massive, glorious anomaly summoned into existence by someone's dreadful mistake." Speaking of which, **DWM** has just witnessed sound designer Steve Foxon wandering around the recording session with a terrified-looking fixed grin that suggests he thinks agreeing to tackle this story might have been a dreadful mistake, as well... "It is quite a complicated story," Edwards smiles, "particularly the way I've had to record it – I'm having to do lots of scenes two or three times, and one of the actors is talking to two different versions of himself in the same scene. So we've had to record some scenes five or six times! It's been quite a nightmare to do, though no more so than *The Haunting of Thomas Brewster* – although it was working on that one, with Leslie Ash having conversations with herself, that convinced me it was possible to do this. A nightmare for the sound designer, but perfectly possible! But Steve's got an awful lot of work to do. There are supposed to be a million scorpions!" Just the one million? Easy... "I've directed two of Paul's scripts for the Eighth Doctor range," Barnaby continues, "and I worked on his very first *Doctor Who* audio script, *The Stones of Venice*. He's a very poetic writer, he has bizarre but lovely turns of phrase – and fantastic ideas that then take an awful lot of effort to make work! But I like Paul's writing very much. Of all the people who work for Big Finish Productions, he's the one with quite a serious literary reputation. He wins lots of awards for his children's books and so on. Just a proper writer, basically!"



Not final cover

Perhaps it's surprising that a writer like Magrs is happy to spend so much time working on *Doctor Who*. It is, of course, a hugely successful franchise, but it's still 'someone else's toys'... "I don't know why I do!" the writer agrees. "It's really hard work, fitting within those parameters. Like sudoku with monsters! But I do like the idea of my work in that world being unlike anyone else's. In this script things are perhaps a little more conventional than my usual way. At heart it's a very straightforward, monster-y runaround. Except... well. You'll just have to wait and see. I think it'll be brilliant!" DWM

Illustration ANTHONY DRY

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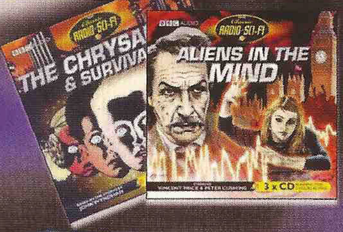

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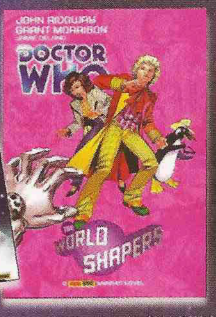

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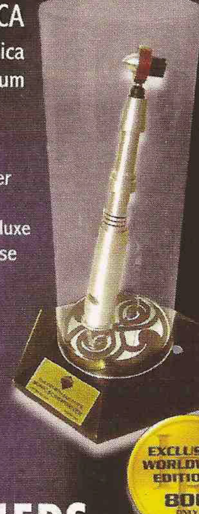

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DOCTOR·WHO
"This series will make you cry. That's a promise!"
BILLIE PIPER!
PLUS!

Outgoing showrunner Russell T Davies and a friendly Cyberman at the 2007 *Radio Times* covers party.

Letter of the Month...

Russell T Davies may be leaving *Doctor Who* in the safe hands of Steven 'the Genius' Moffat, but it won't ever be the same show without him. From the moment the Doctor grabbed Rose's hand, Russell had me and millions of other viewers hooked with his unbelievable imagination and great scripts. So a very big *thank you* Mr Davies, for overseeing four-plus years of wonderful, gripping and just plain *brilliant* television. Wherever you go, on whatever show you end up next, good luck, and take with you the thanks of countless *Doctor Who* fans, all of whom will forever be indebted to you for so many hours of pure entertainment.

MATTHEW SMART LONDON

Matthew wins a DVD of *Doctor Who* Series Four Vol 2, out soon from 2entertain.

Steven Moffat is to take over from Russell T Davies as *Doctor Who*'s showrunner. The news had you writing in your droves...

OLD HAND, NEW FACE

RTD, you have been amazing! You have given us some of the best lines in modern TV history and revived the greatest British sci-fi show that there's ever been. I nearly cried when I saw you were going! I thought, 'how the hell are they going to manage to replace you?' What new, young spunkymonkey are they going to bring in? How can you replace a man who has lived and breathed the show for so long now?

> "*Doctor Who* is going from one safe pair of hands to another..."

Then I saw that the incoming exec producer was the one and only Moff! I'm thinking of getting that on a T-shirt actually – instead of The Hoff one that my mate has. Anyway, the Moff will provide us, I'm sure, with yet more exciting adventures for *Doctor Who*. I'm sure even the adults among us will be sat hiding behind the sofa and getting nightmares!

So thank you to RTD and good luck to the Moff!

KIRSTY ROCKY NUNN DURHAM

I'm thrilled to hear the news. How lucky are we that the genius behind the greatest show in the history of TV bar *Doctor Who* (*Press Gang* of course!) is at the helm? As an ersatz First Doctor might say, "It's reassuring to know the future is in safe hands."

JAMIE BECKWITH LONDON

While it's sad to see Russell leave as showrunner (though I still hope to see more scripts of his in Series Five onwards) it is the nature of the show to have a change of staff every few years, be this in the cast or production team. It also seems clever now to have a year off for Steven Moffat to prepare his troops for the start of *his* regime.

Good luck Steven, and thanks for everything Russell.

PHILIP IAN PEARCE LONDON

I'm genuinely thrilled – not just for myself as a *Doctor Who* fan, but for Steven. He's one of the most original writers out there and for him to get this role is just perfect. That said... I'll miss Russell. He's done so much for the series and been *so* magnificent that I hope he gets a few stories each year. Davies and Moffat also seem to share a vision so I don't think it'll be a huge leap from one showrunner to the next.

Doctor Who is going from one brilliant pair of hands to another, which is deeply reassuring.

ROB MORRIS LONDON

GIRL POWER!

I have just finished watching *The Doctor's Daughter*. I must say, it was my favourite episode of the series so far, if not my favourite *Doctor Who* episode of all time. It made me laugh so hard in places, and also cry. Jenny is an amazing character. I loved her to bits! I wished with all my might that she would stay and travel with the Doctor, and my heart broke the moment she died... and pulled itself together when her eyes re-opened. It was simply breathtaking. Nothing on TV will ever be the same again (for me, anyway!) Please, please, *please* let's see more of the Doctor's daughter in the future!

CATHERINE O'BRIEN (15) DUBLIN

If ever there was a spin-off to be had from *Doctor Who*, then surely this is it. A young, feisty, female Doctor character, stealing a ship from her home planet to go travelling around the universe... it's the Doctor's story for another generation.

Regardless of any hesitation I might have had about playing with the Doctor's family, thank you to all concerned for bringing us this breath of fresh air. I'm totally smitten with Georgia Moffett's performance, energy, enthusiasm and sexiness. For the first time I think I've appreciated properly why so many people want to jump on board ship with the Doctor. Here's hoping Jenny comes back, and with her own TARDIS. Let me put myself forward to be her first companion. Every traveller needs one – I'd follow her like a shot...

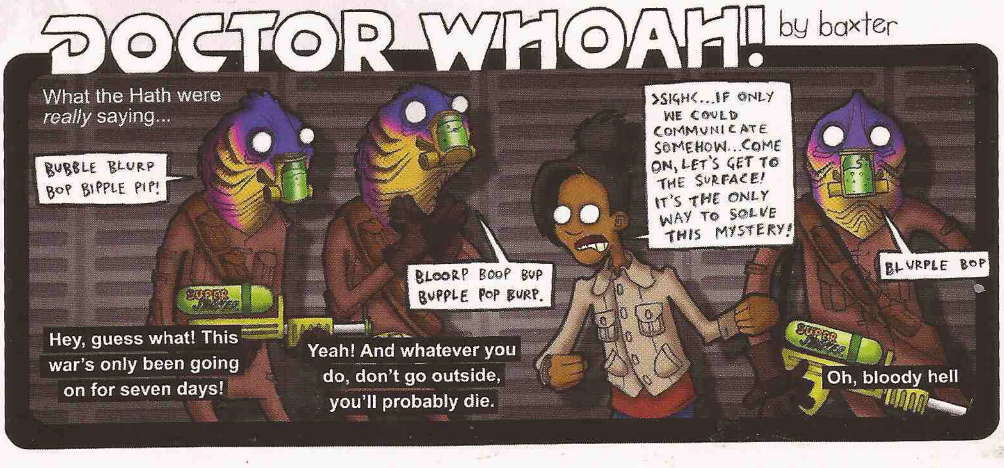
ROBERT J E SIMPSON N IRELAND

The fabulous Jenny (Georgia Moffett).

On the whole I'm loving the latest series of *Doctor Who*, but I found *The Doctor's Daughter* quite disappointing – perhaps because it promised so much, and because Russell T Davies and co have set the bar for the series so high generally.

Some elements were great: the Doctor's 'dadshock'; his pain at the loss of his family and heritage; the clockwork mouse; and Georgia Moffett's spirited performance as Jenny. But Jenny, although well-acted and good looking, was written as nothing more than a generic 'feisty' action heroine, a rip-off of the likes of Buffy or Lara Croft. The subplots were absolute bobbins, too. I mean, drowning a fish? What's that about? Like the death of Little Nell, one must have a heart of stone to watch the death of Hath Peck without laughing. And if the war had killed generations in only a week, where were all the bodies? How had the general managed to grow old? And just how and why did Jenny come back to life?

CALEB WOODBRIDGE CARDIFF


DOCTOR WHOAH! by baxter
What the Hath were *really* saying...
BUBBLE BLURP BOP BIPPLE PIP!
BLOORP BOOP BUP BUPPLE POP BURP.
>SIGH<...IF ONLY WE COULD COMMUNICATE SOMEHOW...COME ON, LET'S GET TO THE SURFACE! IT'S THE ONLY WAY TO SOLVE THIS MYSTERY!
BLURPLE BOP
Hey, guess what! This war's only been going on for seven days!
Yeah! And whatever you do, don't go outside, you'll probably die.
Oh, bloody hell

WE ALSO HEARD FROM...

RICHARD MORRIS: "*I think there's real scope for the Unicorn to return in a later story. She seemed the type of feisty cock-ernee lady who would fit well into Doctor Who...*"

PAUL TAPNER: "The trailer for the new film *The Happening* begins with a high school teacher asking his class "... honey bees are disappearing across the country – does anyone have any theories as to why?" It looks like it's spreading!"

With all the hype over the character of 'the Doctor's daughter' I did feel a bit let down by the way she just popped out of a box. The setting reminded me of 1980s *Doctor Who*, (not necessarily a bad thing). However, seven days did seem a very short a time since the start of the Hath/Human war. It's assumed that *everyone* was wiped out within minutes of appearing, when there were clearly a lot of what appeared to be non-combatants. Plus the Hath seemed as threatening as a mild cold! Despite the story's shortfalls, it was a good introduction to a great new character and a wonderful performance from a future star!

ANDREW TOMLINSON FACEBOOK

The next story got you lot buzzing, too...

■ A STING IN THE TALE?

It's wonderful to have a show that can go from SF clone warriors and harsh alien planets to lighter-than-air period comedy in the space of a week. *The Unicorn and the Wasp* was a hilarious out-and-out comedy episode, in fact probably the most intentionally funny story since 1987's *Delta and the Bannermen* – except this one was much more successful and smarter.

I enjoyed all the in-jokes about Christie's books, Cluedo and the conventions of period crime shows. I thought the poison scene was amusing too. I also liked Donna's list of other unlikely adventures with writers – frankly I wouldn't put the Enid Blyton one past this production team! It's easy to underestimate a good comedy, but this was just as effective as many of the more dramatic adventures.

GARETH PRESTON MANCHESTER

I loved this immensely. The scene in the kitchen, finding an antidote for the Doctor, was comedy genius and shows what a sensational pairing we have in Tennant and Tate. I must watch this again and again, if only to catch all of the classic Christie titles...

CHRIS HORMANN NEW ZEALAND

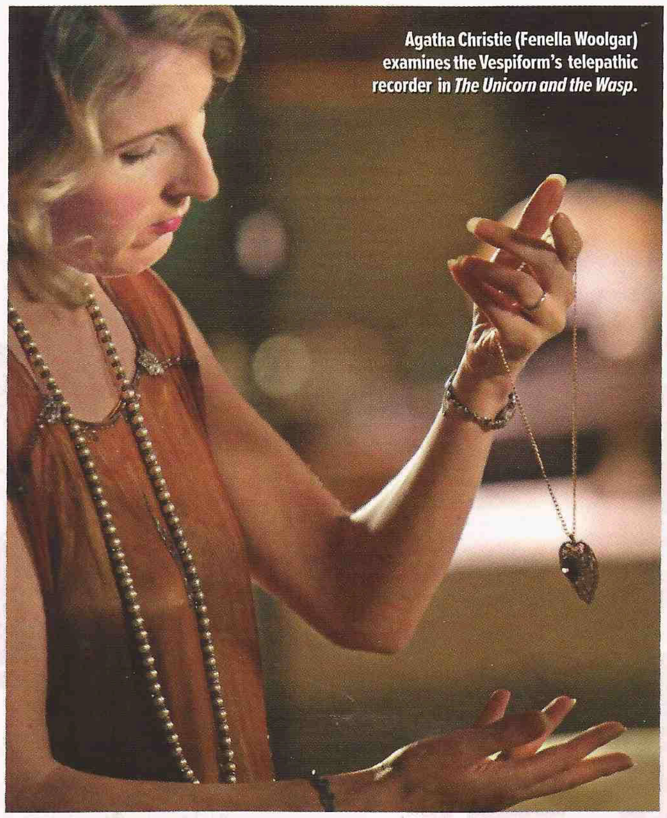
I think the bravest thing a woman can do must be to kiss a man who has recently consumed ginger beer, walnuts and anchovies. Donna – you are a fearless companion who deserves our respect!

KRISTINA RUDGJER SWEDEN

Where other companions would try to help the poor ickle Vespiform and show it some compassion, Donna throws its brain into a lake and drowns it.

What a character for us to warm to – a murderess! Never mind the Daleks, it's the Noble we mere mortals should fear – beware her hypersonic shriek of death!

NICK PEAT LANCASTER

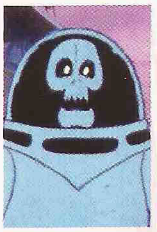


Agatha Christie (Fenella Woolgar) examines the Vespiform's telepathic recorder in *The Unicorn and the Wasp*.

Glorious! Funny, mysterious and brilliantly executed. Twenty years from now, children will be fans of Agatha Christie because of this episode. Twenty years from now, this episode will be a classic of its time, and a comedic highlight of an otherwise tense season.

BRAD SCHMIDT AUSTRALIA

■ ZOINKS! IT'S DAVE!



"Hey, who turned out the lights? Hey, who turned out the lights?"

"And I would have gotten away with it, if it wasn't for you meddling kids!"

Watching *Doctor Who and the Silence in the Library* last Saturday, I was struck by the remarkable similarity between poor old desiccated Proper Dave and that much-loved *Scooby Doo, Where Are You?* monster the Space Kook, as seen in the famous 1969 adventure *The Spooky Space Kook*. Could they, perchance, be related? And does that mean that when The Moff takes over full time in 2010 we can expect to see the Doctor battling The Miner 49-er and the Ghost of Redbeard? Oh I do hope so...

CLAYTON HICKMAN
THE **DWM** CARE HOME FOR FORMER EDITORS

■ SYCORAX ROCK!

After reading Part One of the latest comic strip, *The Widow's Curse*, I felt compelled to write in to say how much I enjoyed it! When I turned over to the cliffhanger page to find the Sycorax (lady Sycorax, no less) I was stunned! I didn't see that coming! Congratulations to the writer and artists for a superb read. I can't wait for the next instalment!

JOHN HOWE LUTON

I've recently been re-reading the old strips in the **DWM** Graphic Novels and have been enjoying again the high quality stories and artwork, which go right back to **Doctor Who Weekly** and the superlative likes of Pat Mills, John Wagner and Dave Gibbons. The strips are a fantastic body of work that are still exciting and fresh to this day – as is evident in *The Widow's Curse*. The final full page reveal of the Sycorax was a corker!

DAVID SNELSON EMAIL

Can I just say what a joy it is to have Gary Gillatt back writing reviews for **DWM**? His *Black Orchid* review was a masterpiece of biting wit and intelligent analysis. It's rare that a commonly accepted classic is critically re-evaluated for anything other than shock value, but it's hard to argue with Gary's suggestion that it looks nice but has all the tension of a tea-soaked biscuit.

PETER NOLAN FACEBOOK

More from Gary on page 62. That's all for this issue – see you next time!

ON THIS MONTH

5 YEARS AGO

Benjamin Cook fishes out his copy of DWM 332, from June 2003...

DOCTOR WHO MAGAZINE
TRAINING SESSION
PREMIER LEAGUE
FINAL SCORE
MATRIX REVELATIONS!

» Remarkable!

"There's a remarkable amount of new *Doctor Who* out there at the moment, isn't there?" considered **DWM** editor Clayton Hickman, at the top of his editorial in issue 332. "We're spoilt for choice these days, what with audios, books, webcasts, just-like-new *Doctor Who* on DVD and, of course, **DWM**'s own comic strip... Yes, I know we're all still hoping and praying for the day that [BBC One Controller] Lorraine Heggessey announces a lovely spanking-new series of adventures for Saturday teatimes on BBC One, but really, guys, we're not doing too badly, are we?" Prophetic words! Within three months, Heggessey had, indeed, announced that *Doctor Who* would return in 2005, with Russell T Davies at the helm. Coincidence? Or has she been swayed by Hickman's editorial?!

» Loathed!

THE FACT OF FICTION
"SHOOTING THE PAST"
THE DEADLY ASSASSIN

A new regular feature, *The Fact of Fiction*, analysing key *Doctor Who* texts, débuted in **DWM** 332. The first in the series focussed on 1976 serial *The Deadly Assassin*, dissecting it scene by scene. "It was loathed by the fledgling fandom of the time," pointed out **DWM**: "One could, perhaps, argue that all fan discourse ever after has simply echoed [*Doctor Who* Appreciation Society President] Jan Vincent-Rudzki's famously outraged response: 'WHAT HAS HAPPENED TO THE MAGIC OF *DOCTOR WHO*?'"

» Roundels!

same old story?
A

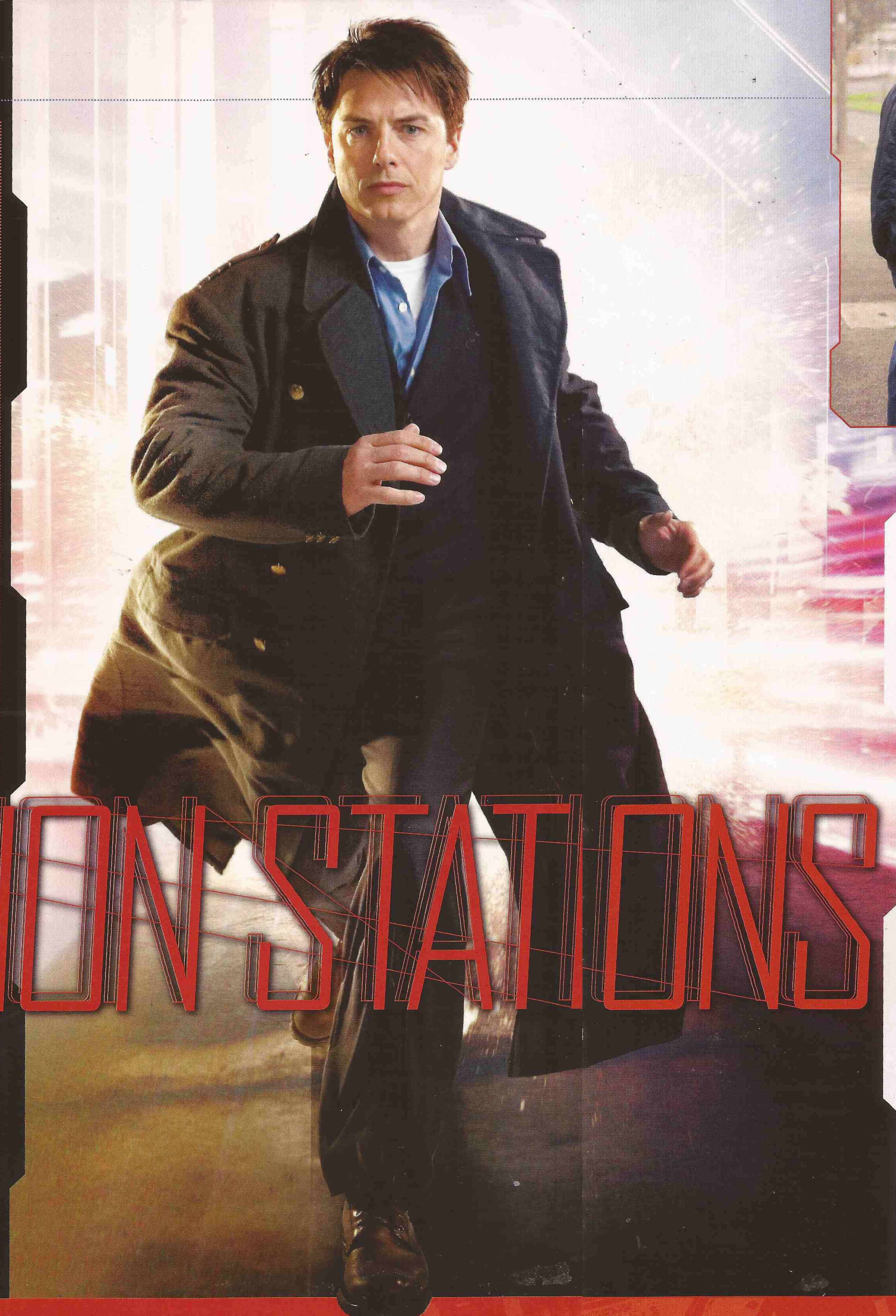
Elsewhere in 332, Gareth Roberts (nowadays known for being the writer of TV episodes *The Shakespeare Code* and *The Unicorn and the Wasp*) tried to decipher the dos and don'ts of writing *Doctor Who* stories. He hoped that should the show return one day, the writers of new *Doctor Who* would "take time to learn from the past in a meaningful way, looking at the deep structure of the series with all its inherent strengths and weaknesses, before they start worrying about the size of the roundels!" Well said.

» Bafflingly Odd!

Meanwhile, the League of Gentlemen's Mark Gatiss (nowadays responsible for *The Unquiet Dead* and *The Idiot's Lantern*) was discussing his 1980s fanboy credentials. "I suppose my biggest problem was that I never felt Sylvester McCoy was really the Doctor," he confessed. "In real life, yes... but I wasn't convinced on screen. Plus, the costume thing had got so out of control that the whole thing made me feel that if you'd found *Doctor Who* for the first time, you'd think it was so perversely, bafflingly odd that you'd feel alienated and switch off."

ACTION STATIONS

When he's not defending Cardiff from alien attack he's out looking for Nancys! **John Barrowman** tells **Benjamin Cook** why he's happy to drop all that to be back by the Doctor's side...



Travel back with us to a time long, long ago (well, November 2006), to a land far, far away (well, Cardiff), when **DWM** interviewed shy, retiring, celebrity actor John Barrowman. He picked a selection of taxing, tormenting and trivial questions, at random, out of a TARDIS-shaped tin, and was as warm, funny and generous an interviewee as you'd ever hope to meet. He talked about which Doctor Whos he fancies ("David Tennant is very sexy," said John, "and so is Chris Eccleston. If I were Jack, I'd go to bed with both of them"), what he makes of *Torchwood* director Ashley Way ("He's a real hotty. I like him. He has a nice bum") and which part of his own body he would most like to change (he settled on "love handles", but paid homage to something ruder first).

Some time later (it was February 2007), on a very, very slow news day, a certain national newspaper needed something good to put on page 3, next to a photo of a voluptuous lady called Danni, 19, from Coventry, who had mislaid all her clothes. Since Britney Spears shaving off her hair couldn't fill an *entire* issue, the UK's best-selling newspaper (over three million readers can't be wrong) ran a story that people were 'outraged' at **DWM**'s interview with John (in reality, just one letter of complaint was received – but reality is, like, so boring) and that '*Doctor Who* bosses' had 'apologised' over 'saucy remarks' made by 'camp John' in the show's 'family magazine'. Disappointingly, Danni from Coventry had nothing to say on the matter, as she bared her chest to three million people. But she did say that Britney was 'terrifying' now. Thanks, Danni.

"I was doing a signing a couple of years ago," says John, when **DWM** asks him about the tabloid's spin on our *Out of the TARDIS* interview, "and a little boy came up to me and said, 'I don't care if Captain Jack likes boys and girls. He's still my hero.' And that little boy epitomises how kids don't care; it's the adults who have issues with it and that's only because they're afraid.

"To some people, being gay is sensational," says John, "but it shouldn't be. I'm camp sometimes, but that's my business. I'm outrageous sometimes, but that's my business too. But that's not going to affect your children! Acknowledge who I am, but without suggesting that there's anything wrong with it. I was nine years old when I realised I was gay, and I knew that I was different, but I never for one minute thought there was something wrong with me. If kids see people like me or Russell [T Davies] on TV, maybe it's easier for them to come out. I want to give young guys and girls a role model. I never used to think that I was going to be political or fly the gay flag for the community, but do you know what? I am. And I have to."

Captain Jack and his Torchwood Tea a scene from 2006's *Random Sh*

"BEING GAY IS SENSATIONAL FOR SOME. I'M CAMP SOMETIMES, BUT THAT'S MY BUSINESS..."

Talking to John, you realise how much he's like his on-screen persona. As frustratingly good-looking in real life (you wouldn't believe that he's 41 years old), John is also charming, gracious, cheeky and candid to talk with. It is difficult not to like him. But has he changed at all since the last time that **DWM** interviewed him? "I'm a little older," he laughs, "but I think I'm still the same person. I'm probably a little more, shall we say, business savvy. I do love what I do, but I look at it as a business. I treat it that way. Maybe that side of me has changed... but personality-wise? I think I'm still the same John, but I wouldn't have thought that Captain Jack would become so iconic."

Did John ever *dare* to dream that the character of Jack would prove so popular? "Actually, no," says John. "I had no idea, because I took the job, initially, to do five episodes, with the possibility, if it went well, that Jack might return for *Doctor Who* Series Two. When I went into the meeting with Phil [Collinson, producer] and Russell, to tell me that Jack wouldn't be in the second series, I was devastated. Gutted. I'd asked for the bad news first, so I had to sit through the whole meal, in this restaurant, not really wanting to be there, if I'm honest. It was like I'd been kicked in the balls. Not having a go at Russell and Phil, because they're great guys, but I got the impression that, like... to them, although they were disappointed at having to tell me something like that, it was just part of their job. That's the way the cookie crumbles. That's the way the writing went. Russell wanted to focus more on Rose's family, which Jack wasn't a part of, so it made sense."

Also, with Christopher Eccleston leaving the show after just one series as the Doctor, the producers felt that secondary hero Jack wouldn't work so well with a newly-regenerated Doctor. "But then," continues John, "part way through the meal, they told me that I'd be coming back in Series Three. I was still kind of disappointed, but then I went home and spoke to Scott [Gill, his partner, now husband] about it, and I rang my manager, Gavin, and I realised that Russell and Phil had done me a huge favour, because I could plan my next year. I could plan all this other stuff, knowing that Series Three would come."

However, with work on Series Two underway, the producers called in John for another meeting. "That was when I thought, okay, this is it, they're going to tell me that they've changed their minds. No more Captain Jack. I said, 'Again, give me the bad news first,' and they said, 'There's

Kate's a natural wonder

DANNI, 19, from Coventry

Doctor ooo-er

That David Tennant is dalektable

STORM OVER GAY STAR JOHN'S SEX TALK IN FAN MAG

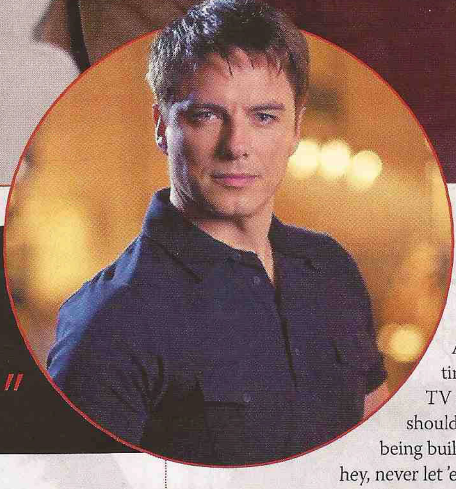
DEPP'S BRIT PAD

John Barrowman

OUT OF THE TARDIS

"David Tennant is very sexy. And so is Chris Eccleston. If I were Jack I'd go to bed with both of them!"

"The Face of Boe, they called me!" But is he really? John was delighted by the revelation at the end of *Last of the Time Lords*.



> "NO DOCTOR WHO SPIN-OFF HAS EVER WORKED BEFORE. I WAS NERVOUS..."

no bad news. You're still in Series Three, but also we're giving you *Torchwood*." That news came totally out of leftfield, then? "I'd no clue! And I was told on the night of the London bombings [a series of bomb blasts, by Islamist extremists, had hit London's public transport system during the morning rush hour on 7 July 2005], because I was doing my cabaret that night. I went ahead with the show. If anyone in the West End was going to perform that night, it was me! I did it because I knew people who were on the flights on 9/11, and my philosophy is – don't let the terrorists win. I did the show to just a few people, and one was Julie Gardner [*Doctor Who*'s executive producer], who'd come to tell me about *Torchwood*..."

DWM wonders how John reacted when she broke the *Torchwood* news. "I couldn't be too excited," he replies, before adding: "Well, I did jump up and hug a waiter! But I couldn't be too elated, because of what had been going on in the city that day. It was a strange day. What was really weird – and this is my true nerd in me – was that the night that I was told that Captain Jack would get his own show, *Torchwood*, to protect the world, was the night that London was under a terrorist attack. It was kind of an irony to me." The twenty-first century is when it all changes? "Exactly."

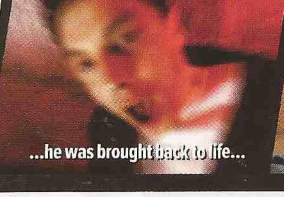
Was he any more prepared for the success of *Torchwood* than he had been for the popularity of Captain Jack in *Doctor Who*? He considers the question carefully. "I can't lie to you and say that I'm not a confident person," he answers, "but there were nerves. Yes, I was nervous. No spin-off from *Doctor Who* had ever worked in the past. It could have bombed. We were totally prepared for it to bomb. And we had to be true to and honour the history of *Doctor Who*, because it is an iconic TV series – and here we were trying to create another one. Also, it was the first time that I'd had a TV show laying on my shoulders. The show was being built around Jack. But hey, never let 'em see you sweat!"

Taking the mantle of leading man in earnest, John has ensured a fun, welcoming, consider-yourself-at-home vibe on set. "David and I think along the same lines, when it comes to being leading men," says John. "It goes back to my days in musicals. I have always felt that everybody's job, no matter if you're the star of the show or if you're sweeping the stage, is just as important. That's why David is a good leading man, and that's why I've been given the responsibility to choose leading ladies and leading men." John has been a judge on BBC One's 2006 series *How Do You Solve a Problem Like Maria*, 2007's *Any Dream Will Do* and this spring's *I'd Do Anything*, which searched for a new, unknown lead to play Nancy, and three

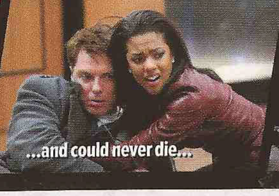
THE CAPTAIN JACK STORY SO FAR... (THE SHORT VERSION)

Jack met the Doctor...

...but he soon ended up dead...



...he was brought back to life...



...and could never die...

...until 5 Billion and 53. Maybe.

Jack's set to encounter the Daleks once more in *The Stolen Earth/Journey's End*.

The make-up artists get Jack and Iant hair perfect before recording a sce

young performers to take it in turns to play Oliver, in a forthcoming West End revival of Lionel Bart's musical *Oliver!*.

"The atmosphere on *Torchwood* did have a lot to do with me in the beginning, making people feel comfortable," he says. "That was my responsibility as a leading man." In case these sentiments come across as boastful in print, in person John delivers them with a zeal and delight that suggests that he's just being, well, honest. "I'm not saying it to be boastful. I'm just being up front with you."

John was joined on *Torchwood* by Eve Myles as Gwen and Gareth David-Lloyd as Ianto, and both characters appear in the forthcoming *Doctor Who* Series Four finale. Burn Gorman as medical man Owen and Naoko Mori as computer wizard Toshiko completed the five-strong Team Torchwood, which was as tight as a drum… until Owen and Tosh were killed off at the end of last series! "Normally, I know what's happening ahead of time. I get told upcoming storylines, as David does with *Who*. But I didn't know this was happening, because Burn and Naoko had asked the producers if they [Burn and Naoko] could tell us themselves. They didn't want the producers to tell us, and I totally respect that. We're a family.

"We were walking off set and we were all jumping around, as we always do, getting ready to go have lunch or something and be silly, when Burn and Naoko pulled us aside and told us the news. I was shocked. I couldn't believe it. I'm not stupid, I knew we might lose *somebody*, but I didn't think we'd lose *two* people. Eve hugged me and started crying. It took us a while to get over it. But Burn and Naoko said that they wanted to tell us themselves, because they wanted us to know that they're okay with it. It was gut-wrenching."

Of course, *Doctor Who* has had its fair share of heartbreaking deaths. In fact, there's a humdinger or two to come. Although Jack has had enough deaths to last most men a lifetime (he's been immortal since the end of Series One, owing to his botched resurrection by Bad Wolf Rose), his most moving demise was perhaps, ironically, the one in Series Three's *Gridlock*, where he was played by a giant prosthetic face in a case. John Barrowman roars with laughter. "People say to me, 'How does Jack become the Face of Boe?' My answer is, go back to… I think it's *Utopia*, when Jack and the Doctor talk about the ways that Jack has died. He's been shot, poisoned, struck by a javelin, fallen off a cliff… well, why not decapitated, then? Whether or not it was a whim of Russell's or whether one day it'll be proved wrong, I don't know."

The head writer has always resisted being drawn on whether the twist had been a long time in the planning or whether it was a flash of inspiration as he was writing the script to *Last of the Time Lords*. But John has a hunch: "I think it was, like, three-thirty in the morning, when I know Russell is still sitting up writing, and it probably hit him like a ton of bricks, but that ton of bricks was a ton of genius bricks! What it does for me as Captain Jack, and for John the actor, is add a completely new spin on the Doctor and Jack's relationship. Here's a guy that the Doctor thought was against nature, shouldn't exist, and yet he'd been going to him, throughout time, for advice and guidance. That's the perfect twist."

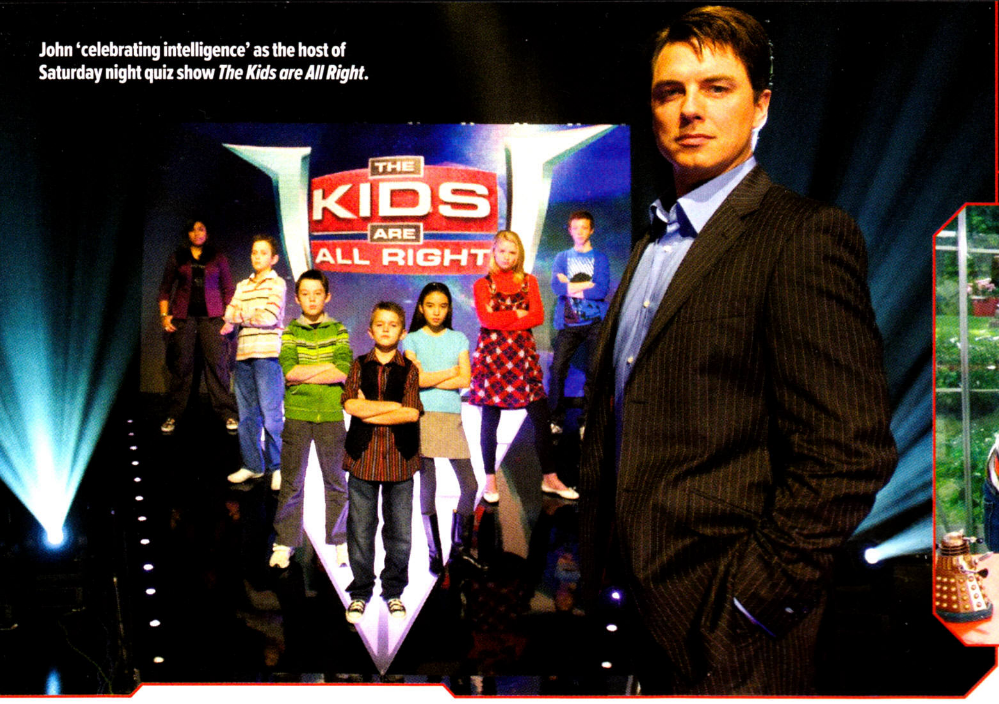
Davies has admitted that he was apprehensive of how John would take this particular plot development. He needn't have worried. "I loved it!" John insists. "David and I were on set, filming *Utopia*, and we had the script to the final episode, but I hadn't read it, because I don't like to read scripts until we go into the readthrough. David kept coming to my trailer in the lunch break and saying, 'Have your read it?' I'd keep saying, 'No.' He'd ask the same the next day. He said, 'There's something so amazing in it, you're going to wet yourself when you see what's coming!' I thought, right, I'm going to put the boy out of his misery. So I read it the following day…

"Halfway through my lunch break, I ran to David's trailer, banged on his door, he opened it and I went, 'OH! MY! GOD!!!' And David screamed back, 'ISN'T IT AMAZING?!' We just jumped around like idiots. And then I rang Russell and said, 'Were you high?' But I wasn't saying it in a critical way. I was thinking, how brilliant! What a great idea! The longest-living human being in the galaxy and in the history of time turns out to be the Face of Boe."

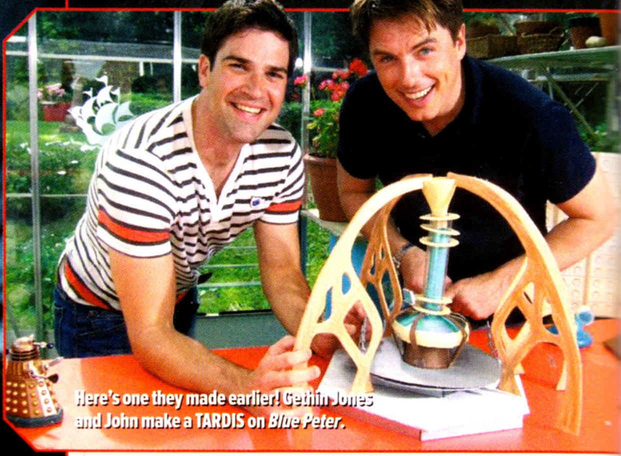
And now Captain Jack – *aka* Boe-features – is back for more, for a Series Four rematch with the Daleks, who are ably assisted by Davros, Dalek Caan and – star of this issue's cover – a Red Dalek! But for John, as a long-time fan himself, all this is topped by the hardcore thrill of working with the living legend that is Elisabeth Sladen. "I'm in love with Lis," confesses John. "The first time that I met her, a year or so ago, she was coming out of an elevator. I grabbed her and said, 'I just want to say what an honour it is to meet you. I am so thrilled! Hopefully, we'll get a chance to work together one day.' She was very

Jack suffered for a year in *Last of the Time Lords*.

Jack has a hard day at the offic the depths of the Torchwood H



John 'celebrating intelligence' as the host of Saturday night quiz show *The Kids are All Right*.



Here's one they made earlier! Gethin Jones and John make a TARDIS on *Blue Peter*.

> "THERE WAS A POINT WHEN DAVROS APPEARED AND I JUST THOUGHT, 'THIS IS SURREAL!'"

gracious, but after she'd gone I thought, John, you idiot, you've embarrassed yourself in front of Sarah Jane Smith!

"When she came on set for these final episodes, there was a point when Davros appeared and I grabbed her hand, and we're looking at each other as John and Elisabeth, looking and thinking, *this is so surreal!* We were part of history that day. We all had to take in the moment, because it will probably never happen again. And our final scene together – oh, it was beautiful." Is Sarah Jane attracted to Jack? " I think Jack finds *her* sexy." Should he even go there? "There's one bit where we hint at it," John replies, cheekily. "There is an element of flirtation there. I wonder if they've left it in. If anybody can flirt with Sarah Jane, it's Captain Jack Harkness!"

The Doctor's current companion, Donna, is someone Jack hasn't encountered before. "Catherine Tate and I hit it off really well. She loves musicals. She loves to sing, so we were breaking into song all the time. She likes to have a good time. In fact, she said to me, 'Well, dear, the reason we get along so well is that I'm just a gay man in a ginger wig!' She's very different to the other regulars, because she is very quiet – but when Barrowman's around, it's very hard to stay in your shell. She rings me up now, when I'm doing the Nancy programme, singing the words to *As Long as He Needs Me* down the phone!" But could Catherine be Nancy? "Listen, Catherine Tate could be Nancy, she could be Joseph, and she could be Maria! In my book, she could do anything."

John enjoys auditioning Nancys with sparring partner Andrew Lloyd-Webber.

Even prior to his return to *Doctor Who*, John is a mainstay of Saturday nights on BBC One, what with the success of his quiz show, *The Kids are All Right*, which he hosts ("That show celebrates intelligence. It gives intelligent kids the limelight and celebrates being different – a lot like *Doctor Who*") and *I'd Do Anything*, which finished its run three days after our interview. "I can say now, because the programme will be over when this is published, that my favourite is Jodie," says John. "She can handle the stresses, the dynamics and responsibilities of being a leading lady." Three days later, Jodie Prenger, 28, from Blackpool, won the competition.

As John is an accomplished leading actor himself, **DWM** wonders how he finds playing second fiddle to David Tennant in BBC One's *other* Saturday night hit. "What I love about going on *Who* is, I give that responsibility over to David. I quite like that. If we're making a decision about how to play a scene, I'll give my two cents, but then I'll say, 'Yeah, but David, it's your show.' In Series Two, everyone was waiting for David to prove himself – and he certainly did. When I came back into the show in Series Three, he called me his 'captain', because I'd sort of been there longer than he had, having worked on Series One with Chris."

Elsewhere in this issue, Lesley Sharp says that Eccleston is a very different kind of actor to Tennant, though equally compelling. Does John agree? "Absolutely." Is it unfair to ask him to compare his own experiences of working with each Doctor? "It's not an unfair question," he considers. "They are both wonderful actors, though I'd agree that David is different to Chris. He has a sense of humour and we have a really good time. I look forward to coming back to work with him. He brings a quirkiness to the Doctor, whereas Chris I give the credit to for recreating and revamping the Doctor. He made him darker. We looked at and loved his Doctor, yet we were a little bit scared of him. In saying that, he was a brilliant Doctor."

Mr Tennant, though, gives John a run for his money. Last issue, Billie Piper hinted at, um, farting competitions between the two men...? "David and I have a healthy competitive streak," he insists, laughing manically. "Like, if we're doing a running sequence, the Doctor always has to be in front, but David always claims that he can run faster." And can he? "No! He's deluded, albeit a joy to be with on set. David is a laugh. Yes, we have farting competitions. But I will say this – and you can ask anyone – mine don't smell. I'm not going to divulge why that is, because it's personal, but everyone would get 'Ewwww!' whenever David farted, but I'd fart and no one would bat an eyelid."

There will be more from John in DWM 398. The Stolen Earth and Journey's End are on BBC One on 28 June and 5 July.

LA BARROWMAN AND DWM

John has chatted to **DWM** before – but it's been a while...

DWM 357 (int. Feb 2005; pub. May 2005)
"I love flirting with people, and Captain Jack flirts with both men and women. I have no problem with that. I'd love to be in people's fantasies... oh yeah! For husbands and wives. Why wouldn't you want to be? Jeez, as long as people don't become weird or anything. That's when my family will get worried: if I start getting adored by stalkers. I think the audience will like [Jack], because he's Mr Innuendo. Everything is an innuendo with Jack. If we're talking about something big, there will be a wink of the eye. He's Innuendo Man. I love that about him."

DWM 378 (int. Nov 2006; pub. Jan 2007)
"I'm always going too far. A lot of people think stuff; I just say it. People joke with me and say, 'John, you take it slightly over the edge sometimes, to the next level.' The last time that I went too far was probably 20 minutes ago on set, with Eve Myles, sticking my hand somewhere that it wasn't supposed to go!"

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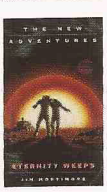

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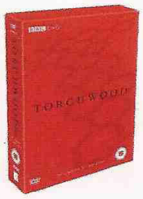

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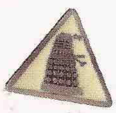

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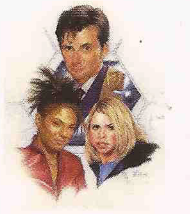

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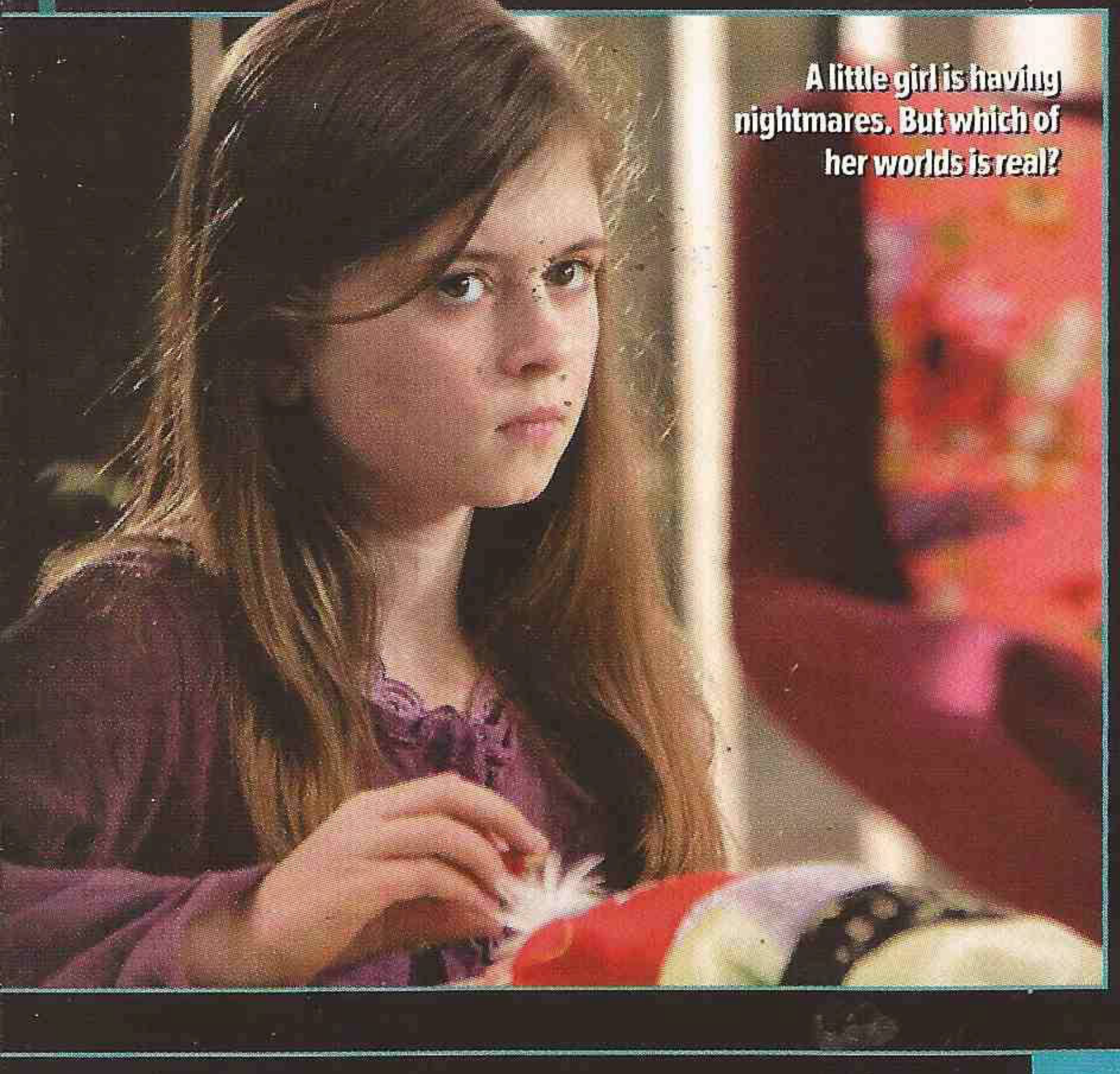
MASTER of the MACABRE

He's poised to take over as *Doctor Who*'s head writer, and he's got a terrifyingly twisted imagination! Steven Moffat tells Jason Arnopp what makes him tick...

Episode One: THE POWER OF SECRETS

Come with us, back through the time window. It's 6 September 2007 and we're settling down for a pint with Steven Moffat, outside a central London pub to avoid the hubbub within. It's fair to say that he's one of the most celebrated *Doctor Who* writers in history, as well as cutting swathes through British television by creating *Press Gang* and *Coupling*, then writing and executive-producing *Jekyll*. On a more global footing, he's currently toiling over the Hollywood movie *Tintin* for little-known director Steven Spielberg. Oh, and he's also the man destined to become *Doctor Who*'s showrunner in 2009. Not too shabby, then.

We are a magazine with a mission: to follow the genesis of Steven's latest *Doctor Who* scripts from start to finish, while simultaneously crawling inside his mind and having a good old root around. Right now, only 20 pages of the first script exist. Right now, we know nothing of Proper Dave's glorious death, Donna's face on a node, River Song's death, her resurrection, or any of the mad and truly wonderful ideas which will populate the finished episodes. But we imagine that it's going to be rather good.



A little girl is having nightmares. But which of her worlds is real?

Interestingly, after this first conversational episode, we still don't know any details of *Silence in the Library*'s cliffhanger ("There's an element of it that I can't bear to tell you," he teases, "I think one element of it will send prickles up the back of people's necks") or indeed the way in which the story will end. Not because Steven doesn't know them, but because he doesn't want to tell us yet. When we protest that this interview won't be published until after the story airs, his answer is one of the most illuminating things we've ever heard from a writer. But, tantalisingly, we'll get there in a while. First, let's recap on how *Silence in the Library* and *Forest of the Dead* came to be…

River Song – a crucial piece of the *Silence in the Library* puzzle.

"You think of an idea," says Steven, on how his *Doctor Who* stories are born, "then think of all the things you'd like to do with it. 'Ooh, it'd be creepy if that happened.' 'Oh, my God, suppose the cliffhanger was like *that*!' You can't fit all these ideas into the story, but you have a lovely period – a golden honeymoon period – where you think you'll be able to fit all of those in easily. Then you realise you can't, and you start prioritising to all the really cool bits."

Steven proposed the idea of 'a big space-library' to showrunner Russell T Davies after handing in *The Empty Child* and *The Doctor Dances* for Series One. This library was set to have time windows: "connection points to all the libraries in the past," as Steven puts it. "We were thinking about that for Series Two, but that's when they were concerned about making historical episodes 'funkier'. So they asked me to do the funked-up Madame de Pompadour story instead, which I did in the form of *The Girl in the Fireplace*. I couldn't do time windows again after that story – it was a brilliant use of time windows and I didn't think I could top it."

He pauses, then smirks, as he becomes aware of his self-congratulation.

"Well it is!" he laughs. "Come on. He misses the girl he loves. That's brilliant! Everything else is gonna seem weedy after that. And then, one idea I had for the monsters in the space-library were the Weeping Angels, but then I thought they didn't really fit into the library world and so I put them into *Blink*."

When Russell came to assemble Series Three, he once again broached the space-library. However, the advent of *Jekyll* meant that Steven no longer had time to pen a two-parter and wrote the acclaimed *Blink* instead.

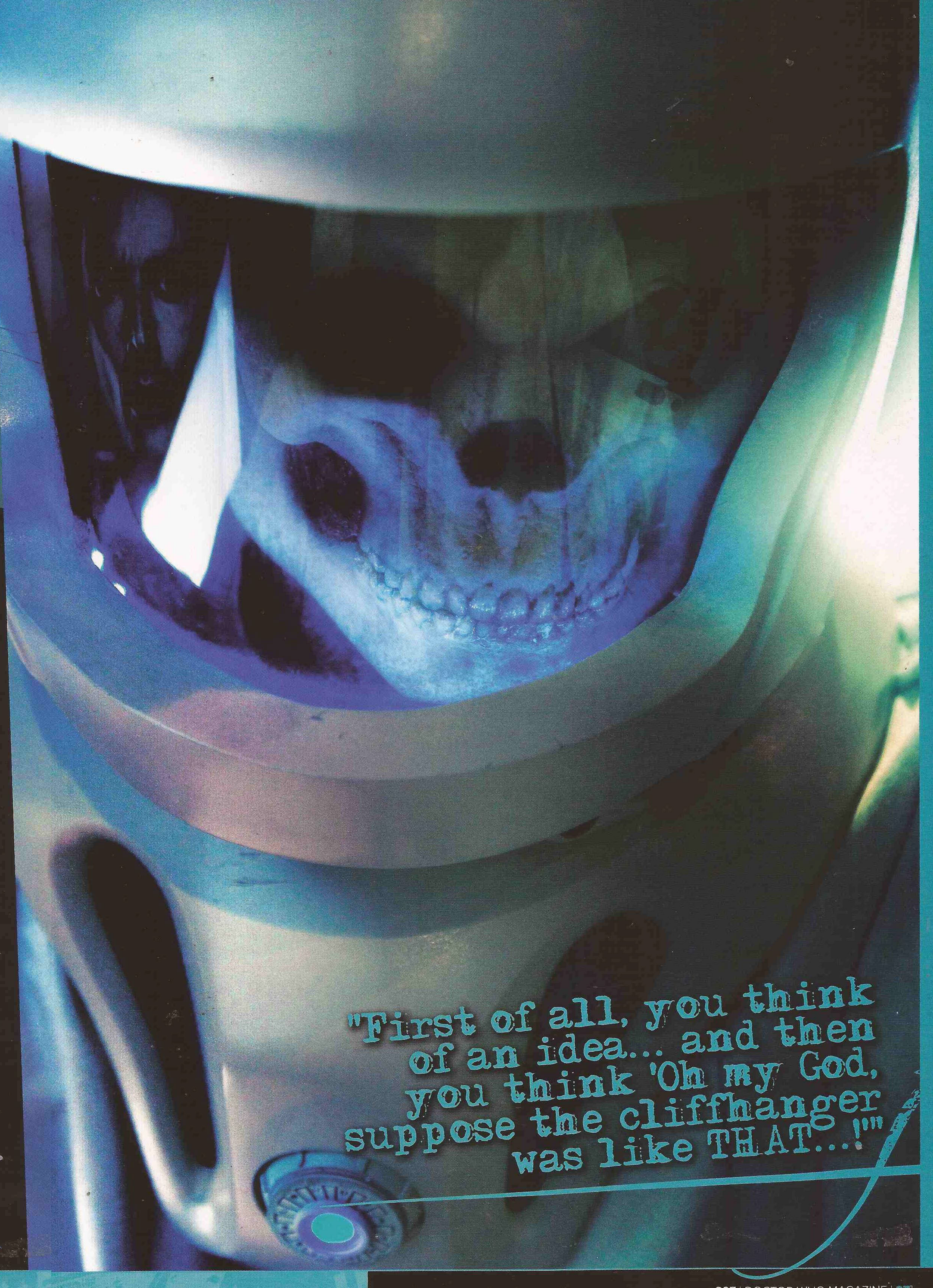
If Steven has become known for a *Doctor Who* speciality, it's perhaps the 'puzzle box' story structure. Did *Blink* push that approach to the limit?

"It probably did," he says. "I don't really know. I'm not sure what the limits are. As Russell says, it's a new show every week. And you have to find it each time. It's not like writing *Coupling*, *Press Gang* or any of those things, where you can get three or four pages in and it's just actors having a bit of a chat! With *Doctor Who* you've got to get in there. Our pre-titles sequence now is the equivalent of the first episode of a four-part story in the old format. And in some ways, as much as I like that, I also miss the extended mystery of the old Part Ones. Those episodes were sometimes the best things about the story: that whole thing of 'What's going on this time?' But now that's sorted within two minutes because we haven't got bloody time: what's the big idea and how fast can you get to it?"

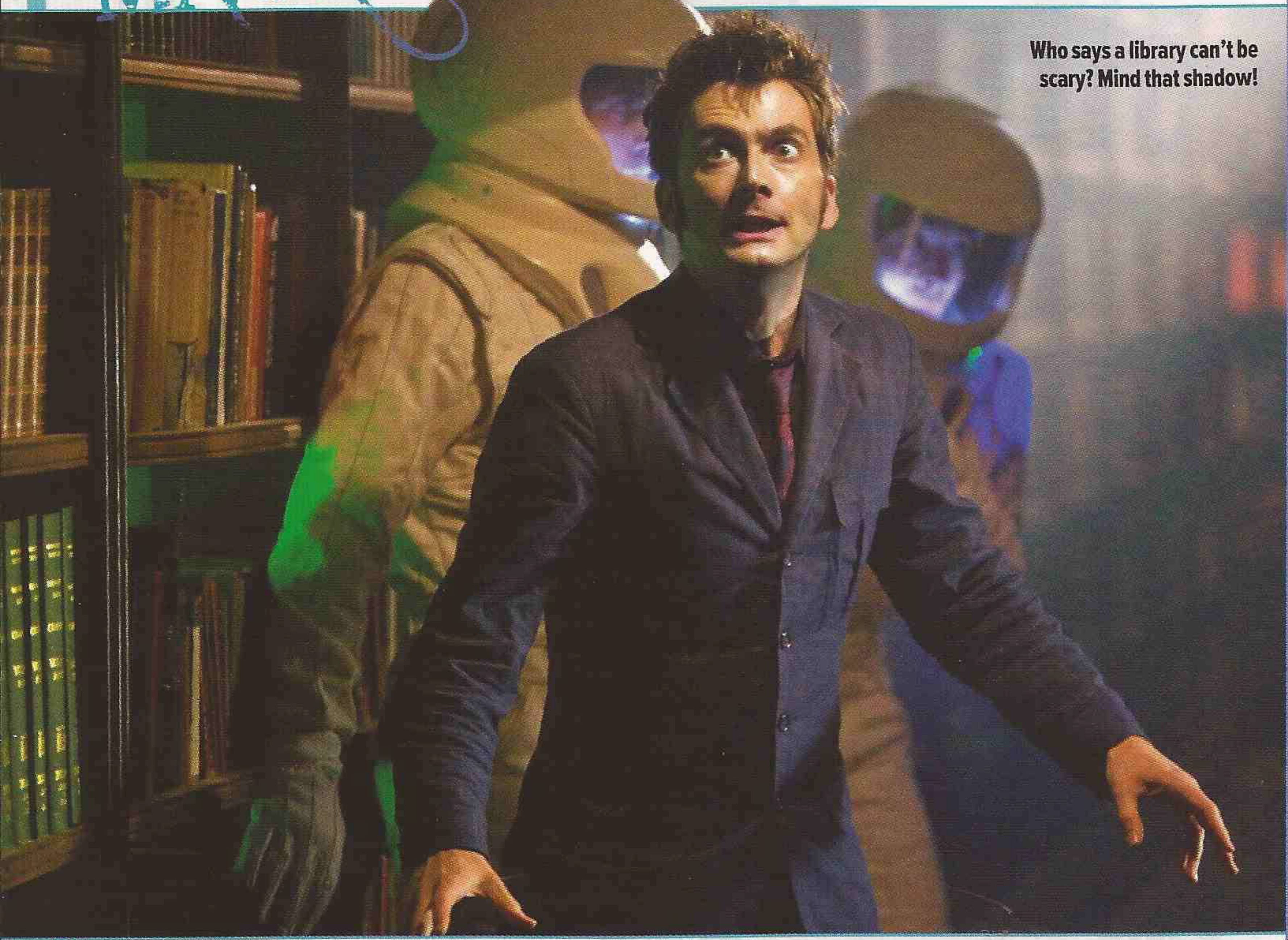
Steven Moffat's key phrase while describing his new storyline is "very, very, very broadly..."

"Um... At this point…" he begins, visibly working out how best to describe the concept. "First of all, we introduce The Library like that!" He clicks his fingers and describes the first episode, stopping at River Song's arrival. What can he tell us about her?

"Very, very broadly," he smiles, "She's in her 40s, but will nevertheless be this story's attractive lady. The older attractive lady! She will seem to know him and he will start to realise that she is one of his best ▶



"First of all, you think of an idea... and then you think 'Oh my God, suppose the cliffhanger was like THAT...!'"



Who says a library can't be scary? Mind that shadow!

The creepy Nodes were another early element of Steven's script.

"Have we met somewhere befo
The mysterious River Song encou
a past version of 'her' Doc

Steven's first *Doctor Who* cliffhanger – 2005's *The Empty Child*.

Is Donna Noble more of a Leela...?

... or a Tegan Jovanka?

"Sometimes I've had three scripts on the go at once, and have moved a joke from one script to another!"

◄

friends, but he hasn't met her yet and she is from his personal future. So that's gonna be complicated. And throughout the story, we'll cut between the adventures in the library and this little girl having nightmares about it. At one point, the Doctor tries to contact some kind of security system and rings the phone in her house: that kind of thing. So which of these worlds is real? Which is the dream? Of course, we're likely to think that the Doctor's world is real... but we're going to challenge that."

As we push for more information, Steven clams up. "I am utterly incapable of giving away the ending to the story – you'll have to accept this right now. I won't even tell Russell – he'll have to read it. Right now, he doesn't even know the plot! He calls out 'Spoilers!' if I tell him what I'm doing. I think it's fair to say that he trusts me."

Interestingly, Steven does reveals what he calls "the most-likely-to-change thing: Donna ducks out of the library into the world of the little girl, living in a nice little town, then comes to believe that the Doctor was a dream." Of course, this very event does, in fact, make it into *Forest of the Dead*. But shush – we don't know that, right here, right now. Let's not mess with the timestream.

As for the monsters, Steven simply says, "Shadows. There are lines I've got written down for the Doctor, like, 'What's casting *that* shadow?' And, 'That's not a shadow – it's a swarm.' They're sort of piranha shadows, which are really quite scary. Kids'll never turn their lights off again, but that's *Doctor Who*. It could be cracks in walls, or lumps under carpets. The whole thing is... there's something else in your house!"

Does Steven ever write early script drafts which hold back too much information? Which are just too darn mysterious?

"It's one of the most likely mistakes for me to make," he nods. "The controlled release of information – which is more or less what storytelling is – is really, really hard. Especially on *Doctor Who*, where you do need quite a lot going on, because everything is new. It's not like you've got a big regular cast, or one set that you're going to see every week. In *Doctor Who*, you're lucky if there's one *prop* you see every week! So you need to release quite a lot of information. It's a whole new world and you have to know what a normal day is like there, so you can twist it."

"I know that, in the past, Russell has given notes to writers, saying, 'Tell everyone everything that's going on, all of the time.' Broadly speaking, I wouldn't agree with that to the last heartbeat, but I think that comes from the right place."

Your puzzle boxes are part of the light and shade of each series, though, right? *Doctor Who* doesn't often serve up twists or big revelations, although *Utopia* is a noble and heavenly exception.

"Absolutely. But that return of the Master feels set up, because it *was* set up a long time ago with the Face of Boe's death and message. So I think that, right up until the last minute, you're constantly changing your mind about the release of information in a story. There's a fine line between mysterious and confusing. And I've often drifted over it!"

When you need feedback on a work-in-progress, who do you rely on for a fresh pair of eyes? "The Number One answer is absolutely Sue, my wife. Because, not only is she my wife, but we've worked together a lot."

Sue Vertue produced Steven's sitcom *Coupling* across its four series. The first time the couple worked together was on *Doctor Who: The Curse of Fatal Death*, 1999's spoofy Special for Comic Relief.

"If I'm stuck on something, or confused," says Steven, "Sue tends to be just about the only person who gets to read half my scripts."

Steven began writing *Silence in the Library* in order to establish a firm foundation, amid a whirl of projects. "When you have a lot of things to do," he says, "sometimes it's good to write a few pages so you then think, 'Yes, I can do it.'"

Can it be hard to recapture that mindset, though, when you return? "It can be, a little bit. In my whole writing career I've never juggled. I've always insisted on doing one thing at a time. This is the first time I've done several things at once. I'm finding it okay, but my mind does start wandering among them. I've had all three of the current scripts on the computer at the same time, and have at times moved a joke from one script to another!"

Steven concedes that another reason for him wanting to write some pages was to "get my head around Donna, and how we can use her in the new series. It's a very challenging, interesting thing and if we can bring it off it'll be fantastic. But it's harder work than bringing in a Rose, or a Sarah Jane, or a Martha."

Why's that?

"Because all the other companions are identical."

He sees **DWM**'s mock-shocked expression and laughs heartily. "They're all the same person! You might change their hair colour, but... Jo Grant, Sarah Jane Smith, Rose Tyler... they all work terribly well. But they're all quirky, feisty, dangerously attracted to dangerous older men. Principled and brave and absolutely marvellous. A lot of their life and colour comes from the performances. But oddly enough, if I was to make a comparison between an old companion and Donna, I'd say Leela. Leela's different. Put Leela in the hands of a brilliant writer like Robert Holmes and you get that fantastic scene in *The Talons of Weng-Chiang* where she has dinner with Professor Litefoot and he very politely agrees to eat with his hands too. That's a gorgeous piece of observed comedy. Once the writing gets slacker, and it's not Robert Holmes, it's not so good. It's harder work. You need to write a character like that well."

"Most companions tend not to get in the way of the plot," he continues. "They're absolutely trusting of the Doctor and absolutely capable of doing everything he asks them to do. When someone rebels, like Leela killing someone, or Donna not being as quite as good at all the companion stuff, you've got a bigger writing challenge. Like all bigger writing challenges, if you get it right it actually makes it better. If you get it *wrong*..." Steven pauses and laughs, "...it probably won't!" He laughs again. "So I was exchanging e-mails with Russell, talking about how to approach Donna. I've never done this before, but I said, 'I'm gonna send you my first 20 pages I've written, so you can have a look.' And he sent some stuff he'd done, just to make sure we're on the same page. It's a bit of a mind-warp when you first think about it: Catherine Tate is Doctor Who's companion and she's *older* than the Doctor. But I just think, on Series Four, that's gonna boost it. You can't be lazy in any way. You can't do any standard Doctor/companion riffs. At all."

Is there the danger of Donna becoming like mouthy, moany 1980s companion Tegan Jovanka?

"I actually liked Tegan, but the companion must love being there. Janet Fielding was a good actress and a sexy girl, but Tegan was constantly bloody complaining, which is a pain in the arse. You think, 'What are you complaining about? These will be the days you remember for the rest of your life.' So I hate that. Whereas Donna is absolutely up for it and excited about the adventure, but she's a bit more... human about it. I think that's gonna be really interesting, and Catherine's a fantastic actress."

Has Steven formed any theories, over the last three years, about how to structure the contemporary *Doctor Who* two-parter?

"I think I have. *The Empty Child* and *The Doctor Dances* had a slight structural problem. Now obviously," he laughs, "they went down rather well, so I'm not about to say they were terrible or anything! But you get to the end of *The Empty Child* with the advancing gas mask people – and this goes for *Aliens of London* too, I think – and then the first 10 or 15 minutes of *The Doctor Dances* suffer a bit, because it's a whole week later. Obviously it's not a whole week later in the *story*, but the Doctor's still running around, away from the gas mask people. And you think, 'Jesus, haven't you moved on? Get over it!'

"When it's stuck together as a film, it makes perfect sense," Steven continues. "But it's movie-pacing more than two-parter pacing. So my new theory, which I will fail to live up to – and this will be

►

THE NAME GAME

So you thought Episode 9 was called *River's Run*, before becoming *Forest of the Dead*? The reality was much more complex! Steven Moffat reveals those working titles in full...

The Doctor Runs

"Russell hated this. "Why do you think *that's* a good title?" he demanded. "He *always* runs," said Julie. I slunk away and came up with..."

Forest of the Night

"Loved that title, so did everyone else. Bang of gavel, sorted! Then the running order changed, and *Midnight* moved to just after *Forest of the*... oh! So I went away, and fretted and came up with..."

Children of the Library

"Russell worried that we were giving away too much about Donna's kids, so I sighed and sulked and made a list. There was *Darkness in the Library*, *The Saved*, *CAL*, *Rise of the Forest*, *River's Run*, *Beneath the Library*, *Heart of the Library* and *A River Song Ending*... only because it spells 'ARSE'. Russell liked *River's Run*, and I didn't hate it, so I went off and wrote extra dialogue for Episode 9 to justify the title: all that talk about River running – good stuff, actually, I was happy with those bits. Then Julie watched the first cut, hated the title and decided it should be called..."

Saved

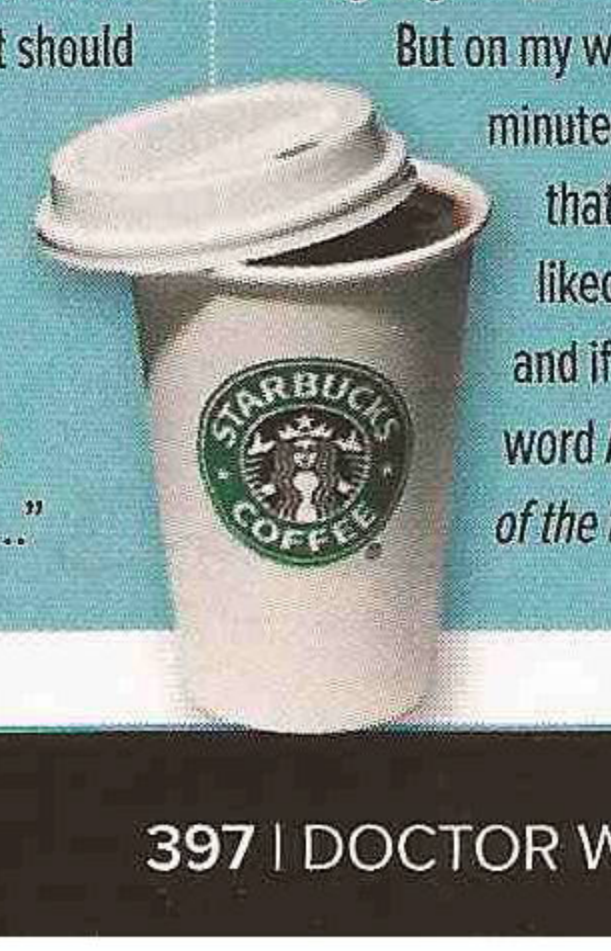
"Which was fine and lovely, except I worried that it put too much emphasis on the word 'saved' and so gave away too much. So I suggested..."

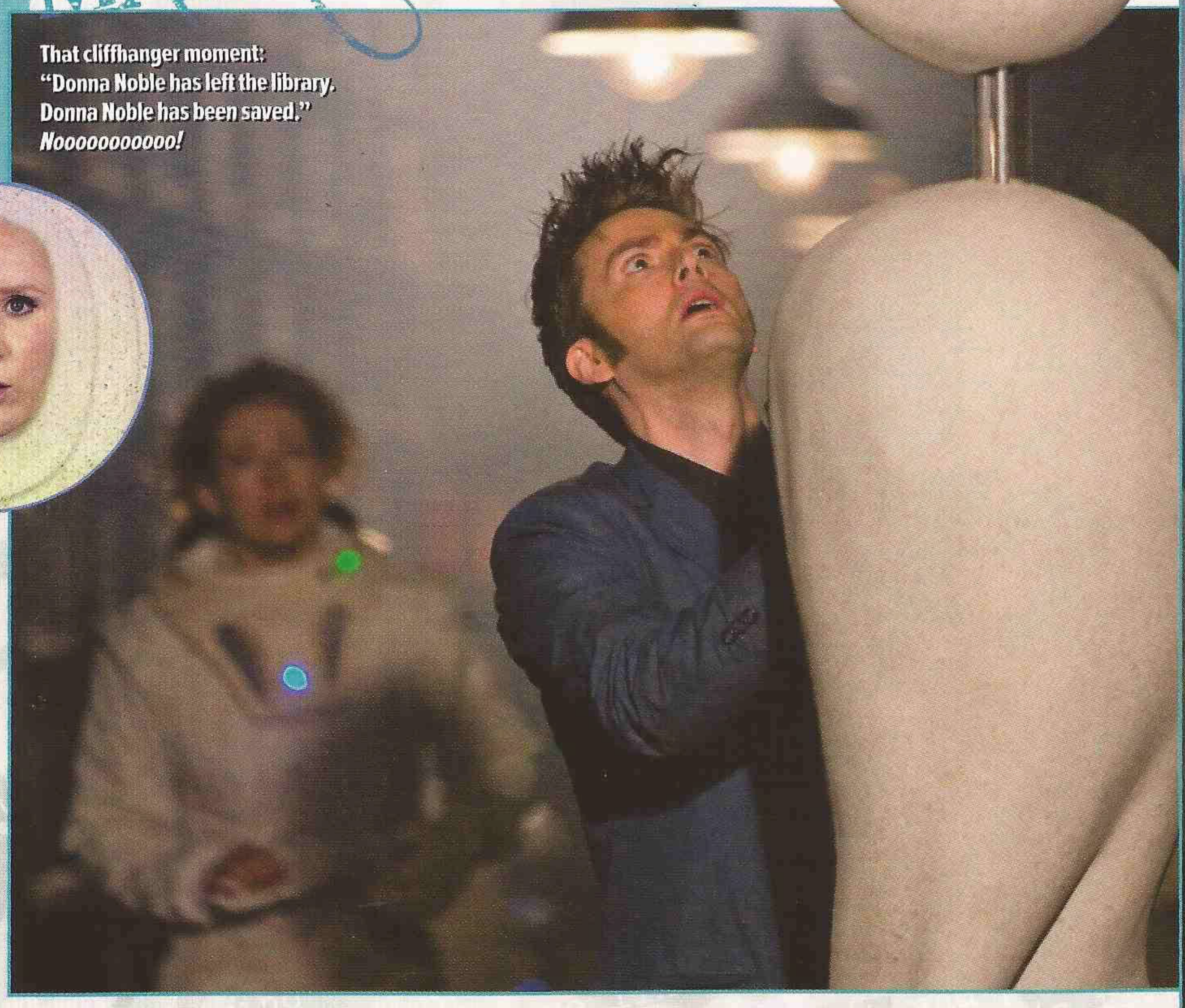
The Forest Wakes

"And everyone was happy, and we sang and celebrated, and then avoiding work one morning I suddenly thought it didn't sound sinister enough. Without context, without the Vashta Nerada breeding in trees, it just sounds like birds chirping and woodland creatures... woodlanding. Needed a bit more melodrama, I decided. So I suggested..."

Return of the Dead

"Bang of gavel, everyone happy, case closed. But on my way to Starbucks five minutes later, I moped to myself that the only title I'd really liked was *Forest of the Night*, and if it wasn't for that pesky word *Night*... and bingo! *Forest of the Dead*!"





That cliffhanger moment: "Donna Noble has left the library. Donna Noble has been saved." *Noooooooooo!*

pointed out endlessly until I die – is that there should be a turning point in the story at the end of Episode One that makes Episode Two a different kind of story. A revelation, twist, reversal or thought that changes the nature of the story. So it's like, 'Oh my goodness, *that's* the problem we're dealing with now.' And when we start Episode Two you don't feel, 'God they're still running away from the gas mask people – they were doing that a *week* ago!'"

You mean, a curveball like the end of Part Four of 1978's *The Invasion of Time*, when everything seems to have been sorted out, and the Sontarans suddenly appear? "Yes. I always thought that was a fantastic, *fantastic* cliffhanger. I never understood why anyone disliked that story. But I think Russell was on his second two-parter when he clocked what I'm clocking now. Which is, you can't just carry on from where you left off, because it's not a movie. The end of *Bad Wolf* was a fantastic cliffhanger, where the Doctor declares his intention to make war on the Daleks."

After a little prodding, Steven reveals why he's passionate about keeping story elements, and especially endings, close to his chest before he actually writes them.

"It changes the experience of writing it if I give too much away," he says, simply. "Right now, I've got an idea for the ending which I'm extremely excited about, but I don't wanna say it out loud. Not because it would matter if anyone knew about it, but just because saying it out loud might spoil the magic. You might look disappointed. So I need to cling to this idea. In fact, that's a relevant thing to say about writing. Before, I've told people things and they seem underwhelmed, so I've lost faith in it from that point on!"

It's a remarkable revelation from a man who is largely seen as, shall we say, highly confident. But it makes you realise that all writers, of whatever stature, are prone to crippling self-doubt. More of which in Episode Two...

"If I say an idea out loud, it might spoil the magic. If people are underwhelmed, you can lose faith in it..."

"The most truthful thing I have said in this interview, about writing," reckons Steven, "is the importance of these secrets. The magic of Not Telling Anyone Yet. I know Russell thinks that way too – he won't tell anybody what he's doing. Because it turns to ashes in your mouth. It almost becomes ordinary."

Over the next few months, Steven keeps in touch with us via e-mails which invariably contain the word 'sorry', as we try to arrange a follow-up interview. We schedule a second chat... exactly six months after the first. Due to recent events, we're dying to remind him about something he said. Namely, this: "My estimate of how long a script should be is extremely good these days. With rare and apocalyptic exceptions, I'm pretty much on the money with running time. When I'm not, it's pretty bad..."

Cue *Doctor Who*'s cliffhanger screech and the closing credits...

Episode Two:
ECHOES IN THE BAY

It's 6 March 2008, and Steven Moffat has emerged unscathed from a pretty bad week. He's sitting at the same pub table, with a different pint. Since we last sat here, he has written the *Children in Need* Special *Time Crash*, which brought the Fifth and Tenth Doctors together. He has finished his *Doctor Who* scripts, which have been filmed. And... he has had to deliver extra scenes for *Silence in the Library* (which was Episode 9, but is now Episode 8), following the discovery that it had significantly under-run, clocking in at 37-ish minutes, as opposed to the standard 45.

River Song and her team discover just how much trouble they're in when the lights go out...

"It took us all by surprise," he splutters. "And how long have we been working on this show? If something's too long, all you're gonna do is slowly improve the pace. It forces you to make critical decisions, and that's good. But it's the worst thing in the world to have a show like *Doctor Who* under-running, because it means you can't alter or improve it. You're just stuck with whatever's there. In Series One, *everything* under-ran, so they used everything! But actually this episode is great. Really fabulous."

Steven can say this with confidence, having seen various edits of *Silence in the Library*. This week, he's been embroiled in e-mail debates with production about the episode's finer points. And we really *mean* finer. No hair has remained unsplit.

"For instance," he says, "There is a line, when River Song mentions the Vashta Nerada. It's been mentioned before, but there's no way that she could have heard the Doctor saying that – she was standing too far away. So I'm arguing that we should chuck River's line, and Julie [Gardner]'s saying, 'We think she's heard it.' But even the audience will barely have made out what the Doctor said, and River's saying it like she and the Doctor have had a little chat about the Vashta Nerada. She's hip with the Vashta! And she shouldn't be. But it's a good line that leads to a good place, so we're debating it."

And, as you'll have seen by now, the line will be ditched. Reflecting back over the time since we last spoke, Steven recalls "a very busy end-of-year. I wrote the rest of the *Silence in the Library* episode in two or three weeks, which is quite quick for me. Then I did a third draft of *Tintin* – that was a real pound-at-the-typewriter affair, because the US Writers' Strike was looming. I was literally writing past the midnight hour. And somewhere in that mess, I wrote *Time Crash*, while on holiday, in a couple of days. That was just *fun*," he grins.

"Then I went back on to *Doctor Who* and the second episode. Not unreasonably, they wanted it in for the start of pre-production, which was 19 November. I delivered it about a week after that deadline. I remember [director] Euros Lyn coming up to me and saying, 'Sooooo... broadly speaking, what happens in the rest of this show?' I had to give him a list of all the things and settings, which were all in my head: the play-park, the under-library, special nodes... all that stuff. I only had 10 pages written but I knew what I was going to do."

"The first time a director reads a script," he stresses, "it's incredibly important to them. Because they need to recreate that story in the way they read it, in a way. And they need to come to it fresh, without me having said, 'And there's a twist at the end, with the sonic screwdriver.' Euros was extremely complimentary and excited about these episodes. But he's the nicest man in the world, so he might well have been lying!"

Steven adds that, when Russell finally read the scripts, "he was extremely enthusiastic." But what would happen if you delivered a script that Russell had a major problem with?

"Well, it hasn't happened yet. But he's the world's best at dealing with that kind of scenario: he would find lovely things to say. At the same time, he is unrelentingly, almost shockingly honest. There is no comfort there – yes, he's a lovely, big jolly man and genuinely delighted to see you, but he'll just come out and say, 'That doesn't work.' He's one of the most ►

THE SHADOW KING

Silence in the Library/Forest of the Dead director **Euros Lyn** explains how he made us all jump...

Director Euros Lyn.

Could you describe the day you received the scripts? Did you sit in a locked room to read them, wearing ceremonial robes? Perhaps light some incense?

"I've got a big comfortable armchair with matching pouffe in which I settle down to read scripts. After reading the cliffhanger of *Silence in the Library* I was left waiting for a whole week before Steven finished *Forest of the Dead*, much like the audience watching at home on TV."

When you read the scripts, what did they do to your brain?

"It felt like a dream you get after eating too much cheese, in which you keep waking up but actually you're still asleep but in a new part of the dream. But I never had a problem understanding the story: I think Steven had planned it all through very carefully."

Have you ever been afraid of shadows? If not, what was your own childhood fear?

"As a kid I was terrified of bath-taps. I only became afraid of the dark when I turned 30."

Which scenes, if any, had you fretting over how you would go about realising them?

"The realism of the virtual world worried me the most and I was really anxious about shooting scenes in children's parks in dull, grey January. I knew we could make the interiors of the library look amazing and I spoke a lot to Ed Thomas and Rory Taylor about creating an expressionistic landscape of tall shafts of light and hard shadows. But making the real world look remarkable when everything is drizzly and shrouded in a Welsh mist is tough. Steven's scene direction for The Girl's house was 'crushingly ordinary' and Ed did an inspired job interpreting that direction with a modern, minimalist yet lived-in feel."

What's your favourite thing about these scripts?

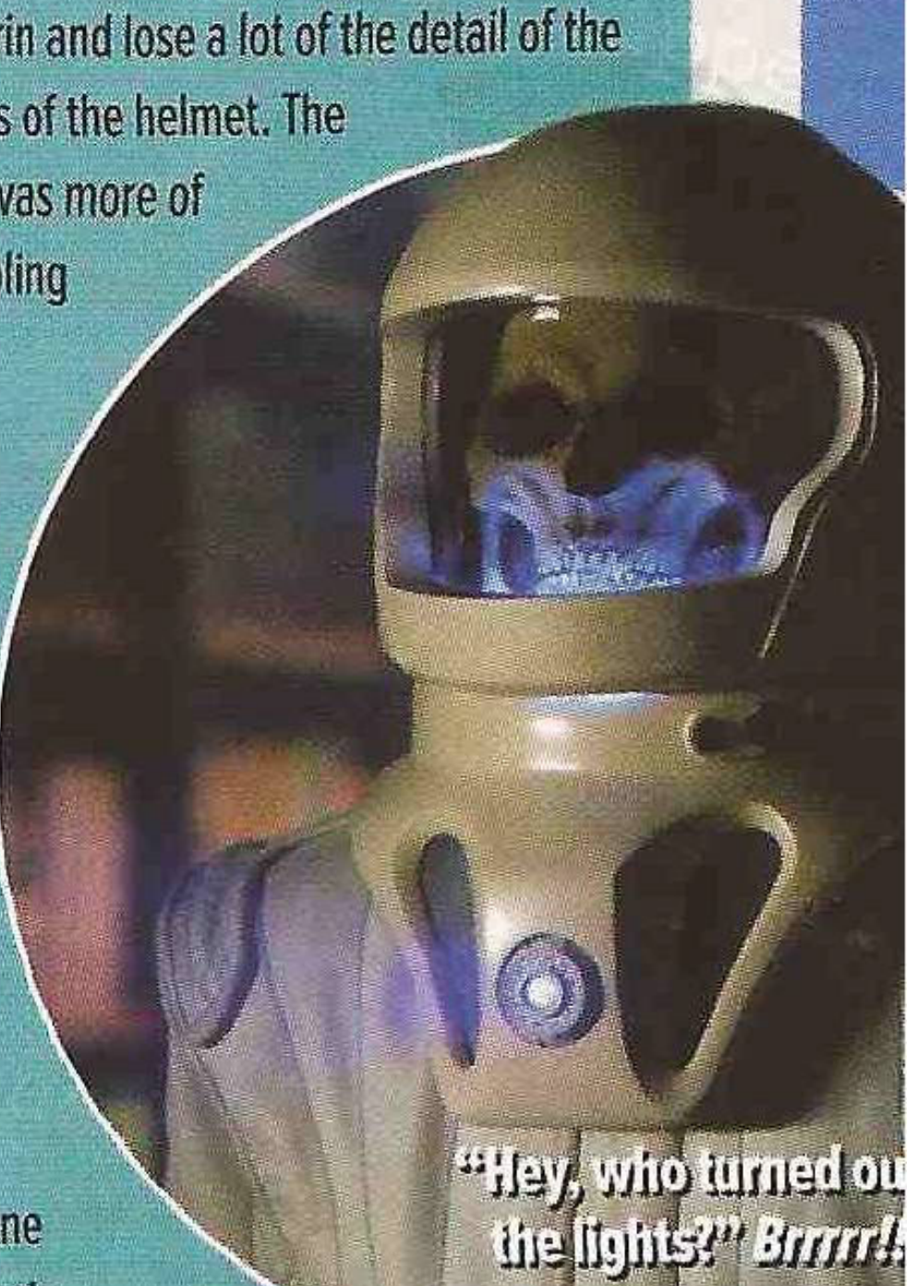
"I love the idea of two people meeting one another from opposite ends of their lives – one partner has lived out a loving relationship, the other has it all ahead of him. I also love the grand themes of sacrifice and death and resurrection that Steven weaves so beautifully through this story."

What were the most challenging aspects of the shoot?

"Six-year-old twins. Rain. Influenza epidemic."

How did you and the team go about creating Proper Dave, with his banging skull?

"We initially talked about getting a small actor who might wear a torso on his shoulders, but then we realised that this was plain daft and that he'd never be able to operate the arms. We then decided that a more workable and sensible option would be to create a rubber mask which fits over an actor's head. The downside was the size of the skull – too big. By lighting the jaw with a small bulb inside the helmet, we hoped to accentuate the macabre grin and lose a lot of the detail of the cheeks and forehead in the darkness of the helmet. The skull falling forward onto the glass was more of a bodged job – a rubber mask wobbling against a perspex visor never quite lived up to the scene directions. Thank God for The Mill who helped rescue with a bit of CGI."



"Hey, who turned ou the lights?" *Brrrrr!!*

These are pretty scary episodes. Did you ever consciously pull back on the fear factor?

"No. We always tried to play each of the moments as per script and never pulled our punches. For me, one of the most potent moments is Donna's howling grief at the loss of her kids – I love that *Doctor Who* doesn't shy away from grown-up emotions."

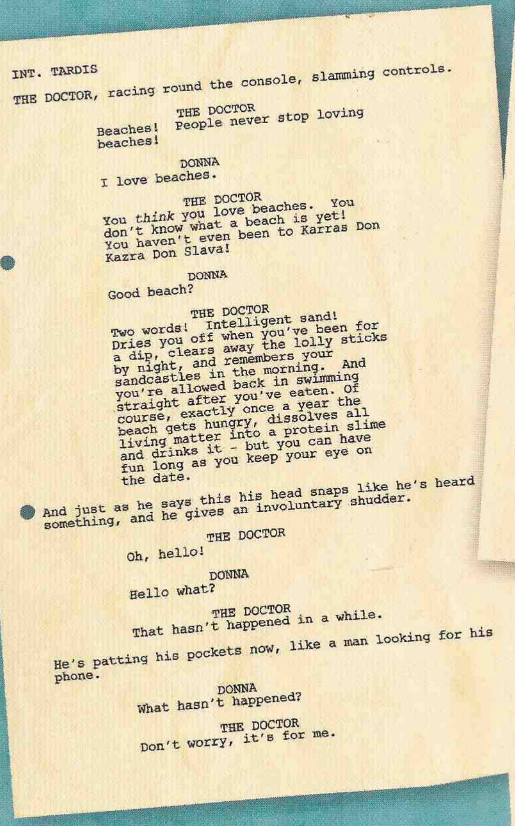
Was it an emotional day on set when River Song passed on?

"River Song's arrival in The Girl's virtual world was shot on the actors' first day on set. None of them really knew each other but needed to act like they were old friends, reunited in paradise – so I think their unfamiliarity with one another led to nervous hysteria more than deep emotion!"

The *Doctor Who* team makes us *all* scared of the dark.

SAVED!

Steven: "I wrote this scene because *Silence in the Library* was under-running, but then Julie Gardner got the under-run okayed. The other extra material I'd added had got us – just – to a feasible running time, so given an already over-stuffed shooting schedule, there wasn't a lot of impetus to shoot a scene we didn't need and nobody liked. Ahh, you wait 'til it turns up in Series Five. Twice."



INT. TARDIS

THE DOCTOR, racing round the console, slamming controls.

THE DOCTOR
Beaches! People never stop loving
beaches!

DONNA
I love beaches.

THE DOCTOR
You *think* you love beaches. You
don't know what a beach is yet!
You haven't even been to Karras Don
Kazra Don Slava!

DONNA
Good beach?

THE DOCTOR
Two words! Intelligent sand!
Dries you off when you've been for
a dip, clears away the lolly sticks
by night, and remembers your
sandcastles in the morning. And
you're allowed back in swimming
straight after you've eaten. Of
course, exactly once a year the
beach gets hungry, dissolves all
living matter into a protein slime
and drinks it - but you can have
fun long as you keep your eye on
the date.

And just as he says this his head snaps like he's heard
something, and he gives an involuntary shudder.

THE DOCTOR
Oh, hello!

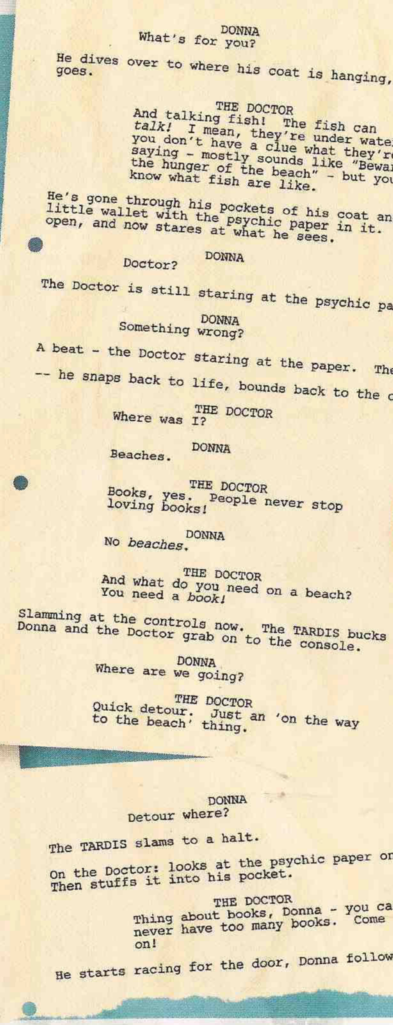
DONNA
Hello what?

THE DOCTOR
That hasn't happened in a while.

He's patting his pockets now, like a man looking for his
phone.

DONNA
What hasn't happened?

THE DOCTOR
Don't worry, it's for me.



DONNA
What's for you?

He dives over to where his coat is hanging, prattling as he
goes.

THE DOCTOR
And talking fish! The fish can
talk! I mean, they're under water,
you don't have a clue what they're
saying - mostly sounds like "Beware
the hunger of the beach" - but you
know what fish are like.

He's gone through his pockets of his coat and pulled out th
little wallet with the psychic paper in it. He's flipped i
open, and now stares at what he sees.

DONNA
Doctor?

The Doctor is still staring at the psychic paper. Frowning

DONNA
Something wrong?

A beat - the Doctor staring at the paper. Then, suddenly –

-- he snaps back to life, bounds back to the console.

THE DOCTOR
Where was I?

DONNA
Beaches.

THE DOCTOR
Books, yes. People never stop
loving books!

DONNA
No *beaches.*

THE DOCTOR
And what do you need on a beach?
You need a *book!*

Slamming at the controls now. The TARDIS bucks and spins.
Donna and the Doctor grab on to the console.

DONNA
Where are we going?

THE DOCTOR
Quick detour. Just an 'on the way
to the beach' thing.

DONNA
Detour where?

The TARDIS slams to a halt.

On the Doctor: looks at the psychic paper one more time.
Then stuffs it into his pocket.

THE DOCTOR
Thing about books, Donna - you can
never have too many books. Come
on!

He starts racing for the door, Donna following.

◄ stingingly honest people you'll ever meet. I think he's just decided, obviously, that there simply isn't time.

"Last time we spoke," Steven confesses, "I wasn't quite sure if the Donna cliffhanger was going to work, or what the logic was. I kind of worked out the logic afterwards! Having come up with the nodes, with the real faces – which was a creepy element – I just thought that the head of someone the Doctor loves *had* to end up on one of those nodes. When it's *Doctor Who*, somehow you just have to do that!"

"I don't know how big a deal it's gonna be now," he considers. "The idea was always gonna be to cut to Donna's head. It's pretty chilling – and David does go for it a bit, with the Doctor floundering, in shock."

Did you add the threat of Proper Dave and co advancing, just in case the head didn't have the impact you'd hoped?

"Well, Donna's head by itself wouldn't quite send you into the cliffhanger. I've seen old *Doctor Who* cliffhangers attempting that sudden shock effect, but you need to build up to the right pitch with a bit of running about. But her face had to be the final image – which it wasn't, in the first edit. It had to seem like Donna's definitely dead – and mutilated! Because the other part of the cliffhanger is basically, 'Is the Doctor under threat from slowly-advancing monsters?' The answer is pretty obvious, really!"

Having expounded your theory about sending the second half of a two-parter spinning in a different direction, have you pulled it off?

"I haven't seen the second episode yet, but the first five or six minutes is Donna in her new world," he nods. "And it's like the story's gone off somewhere else entirely! I think you need it. We'll see a brief glimpse of the Doctor and co escaping, but if we stick with them capering around in the library again, it will seem like they've been capering around in the library for an awfully long time! My plan is, that hopefully by the time you come back to the library, you're almost relieved that it still is *Doctor Who*!"

Interestingly, you cited Donna's New Life as the "most-likely-to-change thing." What would have been the alternative?

"Really?" he frowns. "I think I was to-ing and fro-ing at the time, because of the fact that Donna has another parallel existence in *Turn Left*. It's only broadly similar, and it's so completely different in terms of execution. But the reason this two-parter has been shunted back an episode *is* to take it away from *Turn Left*, so that we don't have two parallel worlds in a row. Still, all these months later, I'm surprised I said that, because it now seems so integral!"

The presentation of Donna's New Life is quite postmodern, in that the characters are only sentient within their scenes. Did you worry about going too far with such a bamboozling concept?

"Well... I was going to do it as a more straightforward series of rapid dissolves through Donna's parallel life. But then I thought it'd be interesting if she was aware of the cuts – because we're so used to that as a piece of television grammar. I think it's rather cool: I like that. And I think I needed that, too, because otherwise there really might be people thinking, '*Is* this *Doctor Who*? It seems to be a rather sweet little story about a lovely girl who meets a lovely bloke with a stammer.' So I thought we needed something that says, 'Honestly, *Doctor Who* will be along in a minute. It *is* coming back!'

Did Steven decide to bring back River Song because he felt bad about killing her off? "No, I always wanted that. I wanted to do the really big, sad ending, then have the Doctor burst back through the door and save everybody. I sort of like big happy endings anyway. And it feels right – 'Future Doctor' would've cheated. I had a line which I couldn't quite fit in, where the Doctor said to Donna, 'Why didn't Future Me do something?' And Donna was going to say, 'But that'd be against all the rules of time,' then he'd say, 'Exactly! Why didn't he do it?' To me, it was inconceivable that, given that amount of time to think about it, Future Doctor wouldn't set something up. I'd be quite keen on having the Doctor meet River again, but of course it'd be out of sequence – she wouldn't have been to the library yet. And the Doctor would know a little bit of her future and she would know lots of his! He'd know where she's going. But maybe he *always* knows how his companions die – maybe he looks it up!"

It's remarkable how few of your *Doctor Who* stories feature *actual* death, isn't it?

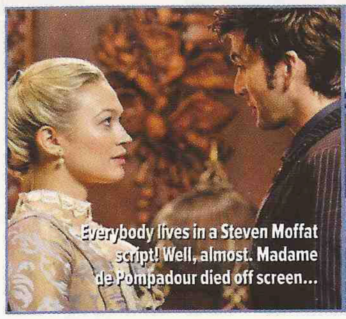
"I literally haven't had anybody die, except by natural causes. In six episodes, all the other deaths have been reversed! I suppose the characters in the library sort of die, but they have a nice afterlife. They're all larking about in a huge library, reading!"

So why the lack of actual death? Is it because of your love of the upbeat conclusion?

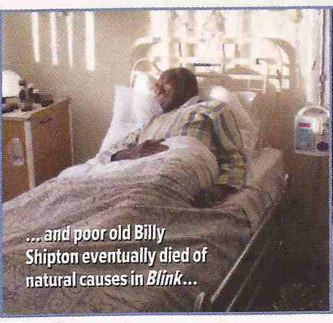
"Well, *The Girl in the Fireplace* was all about mortality, and while Reinette dies from natural causes, that story's about as sad an ending as I've ever written. It's not so much the fact that she dies: it's the fact that they missed each other. The Doctor made a tiny little mistake, and that was it. And Billy Shipton's death in *Blink* is really a bit sad too." He laughs. "Not killing anyone wasn't a gameplan, and it can't continue! I've really got to kill some people! But *Doctor Who* is a lovely, warm-hearted, optimistic show – I suppose I have difficulty in being really mean."

Understandable. And you still have plenty of demises which seem horrendous at the time. "Oh yeah. When Proper Dave's skull bangs against his suit, that's really, *really* nasty."

Proper Dave is a real highlight: was he always part of the story? "I had the idea for the skull and the animated suits, quite early on. It was a really great idea, to have a chicken leg eaten when it's thrown into the shadows. But then, what are the shadows gonna *do* – lurk unimpressively under a table?" Steven chuckles. "They then need to do something else, so the stuff with the suits seems to ramp it up."



Everybody lives in a Steven Moffat script! Well, almost. Madame de Pompadour died off screen...



...and poor old Billy Shipton eventually died of natural causes in *Blink*...

...but River Song and her crew lived on inside the Library's hard disc. We love happy endings!

Donna Noble protects her 'children' in *Forest of the Dead*.

> "Not killing anyone wasn't a gameplan and it can't continue! I've really got to kill some people!"

Steven's stories have a couple of recurring themes, and this two-parter sees another Moffat motif: that of well-meaning automatons causing chaos.

"If anything, it continues the idea that the villains aren't necessarily evil. But I do think that straightforward evil is actually meaningless. All the evil acts in the history of the world have been committed with a pretty exact and precise agenda: people do what they think is right. You fly a plane into the World Trade Center because you think it's a necessary thing to do – not because you think it's going to improve your day. It's an insane and evil act – of course it is, it's appalling – but it's done to an *agenda*. Real evil is just an agenda we don't understand, and frequently we have to work out what it is. The Vashta Nerada just wake up and eat in their forest, which happens to have been transported to another planet. Why should they care?"

Do you have a lurking fear of technology?

"No, not really at all. I just think that *Doctor Who* stories work particularly well if there's a good mystery: how does it all fit together? That's good, because it puts the Doctor at the centre of the story. He's going to be the man who decodes it, figures it out and pieces it together. If you just have villains who are evil and want to conquer the universe, what does that actually mean? Think what a lot of admin that would be! But if you have villains with complex ideas of their own, then the Doctor is again at the story's centre. He works out what they want, and what it is that they're trying to do. And stops it. But it allows him to have a big dramatic moment where he says, 'This is what's been going on,' and looks clever. Him looking clever is important. Whereas a straightforward military threat brings out the least interesting parts of the Doctor. He becomes a bit superfluous."

Steven Moffat and his wife (and sometimes producer) Sue Vertue, on the *Coupling* set. © Rex

Is it a downside that by having misguided machines as the 'villains' it robs you of a classic moral debate between the Doctor and his adversary?

"Well, I mean... you can have the moral debate. But it's slightly pointless because it then comes down to, 'I'm better than you. I'm a good man and you're a bad one!' It sort of works with the Daleks, but a lot of the time I'm not really sure I care about that. I care about the cleverness of the hero. So the more mystery there is in the story, the more there is for the Doctor to do. He is a kind of Sherlock Holmes character, who makes quick intuitive leaps and is absolutely brilliant." ▶

RUSSELL ON STEVEN

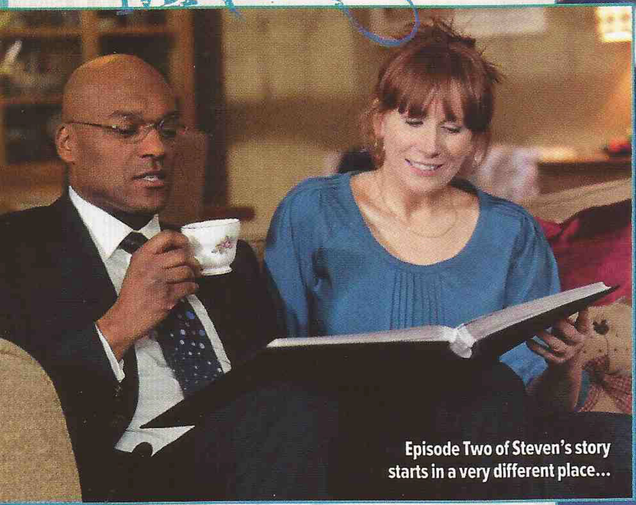
What are Steven's greatest writing strengths?
Russell T Davies: "Quite simply, he's *all* strength. Character, plot, concept, jokes, scares, all of it. The whole package! And all of it completely unpredictable – as with the final reveal of the *SS Madame de Pompadour*, the surprises keep coming, right up until the last page. Funny thing is, when I got my first hard copy of *The Girl in the Fireplace*, I carelessly flicked to the last page first – I just wanted to check the page count – and there was that final, brilliant plot twist, in the very last line of the stage directions, staring up at me. Talk about spoilers! I've been very careful handling his scripts since then. Like they're radioactive."

How true is it that you and Steven try to avoid being spoilered by each other's scripts?

"Absolutely true! There were certain things Steven *had* to know in advance, about the Doctor and Donna at the end of the series, but I'd end up describing the sort of thing that would happen, roughly, without saying how, where, when and why, cos he literally didn't want to know! And at the same time, there is nothing better in this job than receiving Steven's first draft – I honestly like to read scripts as a viewer would see them, all brand new and unknown – so when I'd have to ask him stuff, just to get the flow of the whole series right, he'd have to describe events to me sort of metaphorically! That's very mad, I suppose. But good fun!"

What did you make of River Song?

"This is what I mean about the joy of knowing nothing about Steven's scripts in advance. I knew nothing about River! He'd said 'library', he'd said there might be some big cybernetic monster – which never appeared! – but not one word about the most important character of all! Her existence is just so cheeky and brilliant – and so marvellous for David, to play completely new material like that. And I love its subtlety – the whole thing is so understated that you're free to imagine whatever you want about River's role in the Doctor's future. Maybe she was just the ultimate future companion, but no more. Or maybe, very much more! So Steven's extended and enriched the whole concept of the Doctor, without truly upsetting the applecart. Simply a genius piece of writing."



Episode Two of Steven's story starts in a very different place…

… meanwhile the Doctor is still in the world of The Library.

These days, Steven does his best to adhere to a daily writing routine between 8.30am and 6.30pm, while a nanny looks after his children. "Back in the day, I probably lived a life not dissimilar to Russell's: I went home and worked. My favourite time to write, back then, was from midnight 'til five. I liked those quiet hours when no-one else is awake, and no-one else can bother you."

How do stay focused? Sheer willpower?

"You're assuming I always stay focused," he chuckles. "I don't. No writer truly stays focused, all day, every day. Jesus it's hard sometimes. Two or three hours will pass and I'll have done nothing: not even had a useful thought!"

What kind of thing distracts you… that you can talk about?

He laughs hard. "God, the internet! Uh… but even if I deprive myself of all distractions, it really isn't about that. You can go into an empty room with just a desk and a computer without internet, and you'd still lose focus. Because sometimes you're not ready to write it. You're not comfortable with what you're doing and you have to get there."

Are there times you don't feel like writing at all?

"Every single day of my life! There isn't one single script when I'm not, at some point, sick-makingly terrified of my inability to write it. I mean, *really*. It's just hard! I asked Russell, 'Do you ever wanna stick your head out the window and shout, "I don't know what I'm doing!"?' And he said, 'Oh God, every day.' He then mentioned it several times, saying how Cardiff Bay was echoing to his cries! And every time I make a script work, it feels like luck. I don't think that feeling ever goes away. It really is that hard, and that's what it's supposed to be like. The sheer amount of thinking you have to do, to make this work! When I read scripts that are bad, it's often because they're just lazy. The writer hasn't thought things through in the way that I would. There was a quote from John Cleese, around the time he was ruling the world with *Fawlty Towers*: 'If I'm any good at writing comedy, it's because I know how hard it's supposed to be.' And that's it. It's shockingly difficult and emotionally upsetting!"

Jenny's resurrection was suggested by Steven. Although he's forgotten this.

Does it come back to the power of secrets, and the way in which outside views can affect even the most self-assured scribe?

"No-one is that self-assured when they're writing, or that assured about *what* they're writing. There's no experience worse than handing your script in, and waiting. One of the glories of *Doctor Who* is that a writer is in charge. When you hand your script in to Russell, he'll get back to you within literally about four hours. Or, he'll say, 'I can't read this until…' so you *know*. You're not left dangling!"

Steven Moffat is naturally loathe to predict how *Silence in the Library* and *Forest of the Dead* will sit among his distinguished body of *Doctor Who* work. "Maybe this'll be the first unpopular one! I must be due for one that people don't like. But it's a good story, with good surprises and it keeps you going 'til the end. It's really well shot, with a great cast and everything else. But that's the *making* of the story. Then it has this weird afterlife. People see it on television and talk about it. By this time, you're actually working on something else. You're interested in how people react to it, and you're aware of it, but it doesn't feel like *now* anymore. It feels like *then*."

So you feel a little bit disconnected?

"Well yes. Unless people hate it. If people hate it, then that's just horrible, let's be clear!"

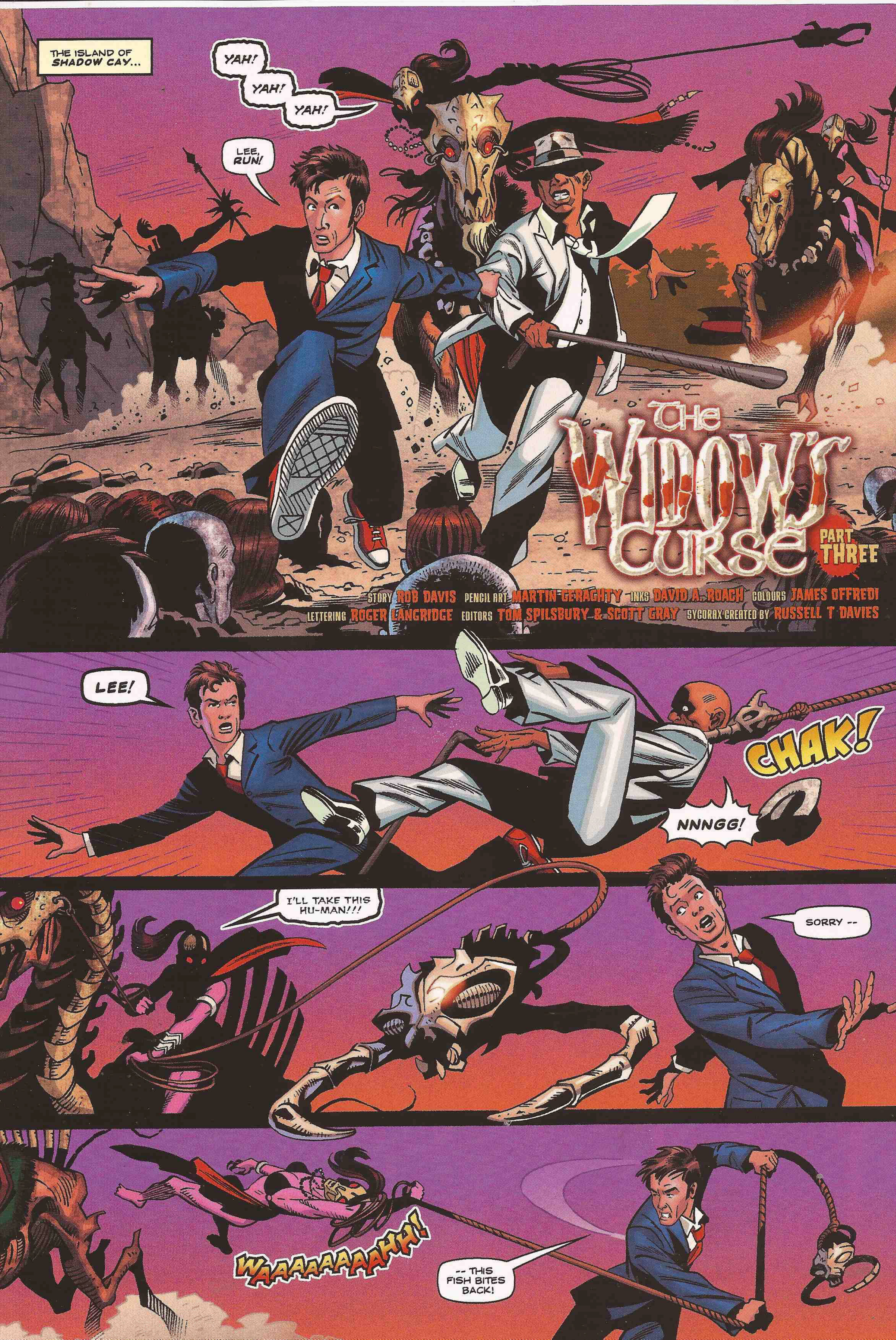
Come 16 May, with the showrunner news about to break, we can't resist returning to Steven with two more Columbo-style questions. Russell has recently said that Steven persuaded him to resurrect Jenny at the end of *The Doctor's Daughter*. Was that because Steven wanted to have the option of bringing Jenny back, when he became showrunner?

"Oh, Lordy, that's got so overstated," he says. "Truth is, I jumped out of my chair when Jenny came back to life – total surprise, loved it! And then I heard the podcast and discovered it was my idea. I was about to deny the whole thing, but then I checked back through my e-mails, and yep, I said that. It was before the script was written – Russell mentioned the idea he was about to give Stephen [Greenhorn, writer], and I said she shouldn't die at the end, cos that's what everyone would be expecting. That's all it was, a chat among writers – I didn't make a pronouncement from the balcony of my new Showrunner Palace."

How does it feel to know that your views and philosophies on *Doctor Who* in this very feature will be tirelessly picked apart and analysed by fans from now until you take your post?

"It feels like… nothing," he shrugs. "Sorry, not got any feelings about that. I'm sitting here trying to have a feeling, and nothing's happening. See, I'm a bloke, I don't really understand all this 'feelings' nonsense. If it doesn't hurt or tickle it doesn't count. Incidentally, there isn't really a Showrunner Palace. Though I do have a cape and a magic sword…"

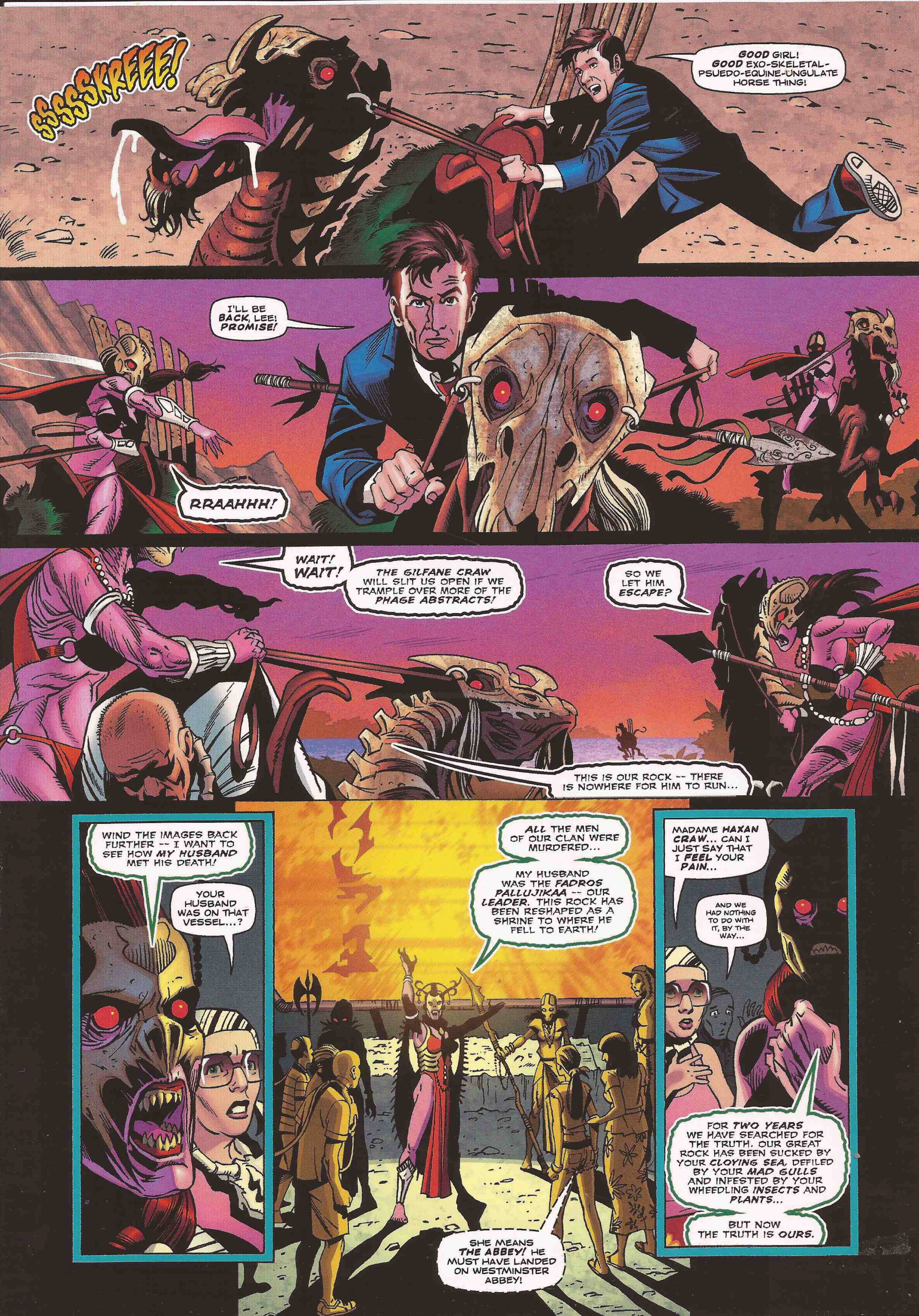
> "There isn't a single script when I'm not, at some point, sick-makingly terrified of my inability to write it."

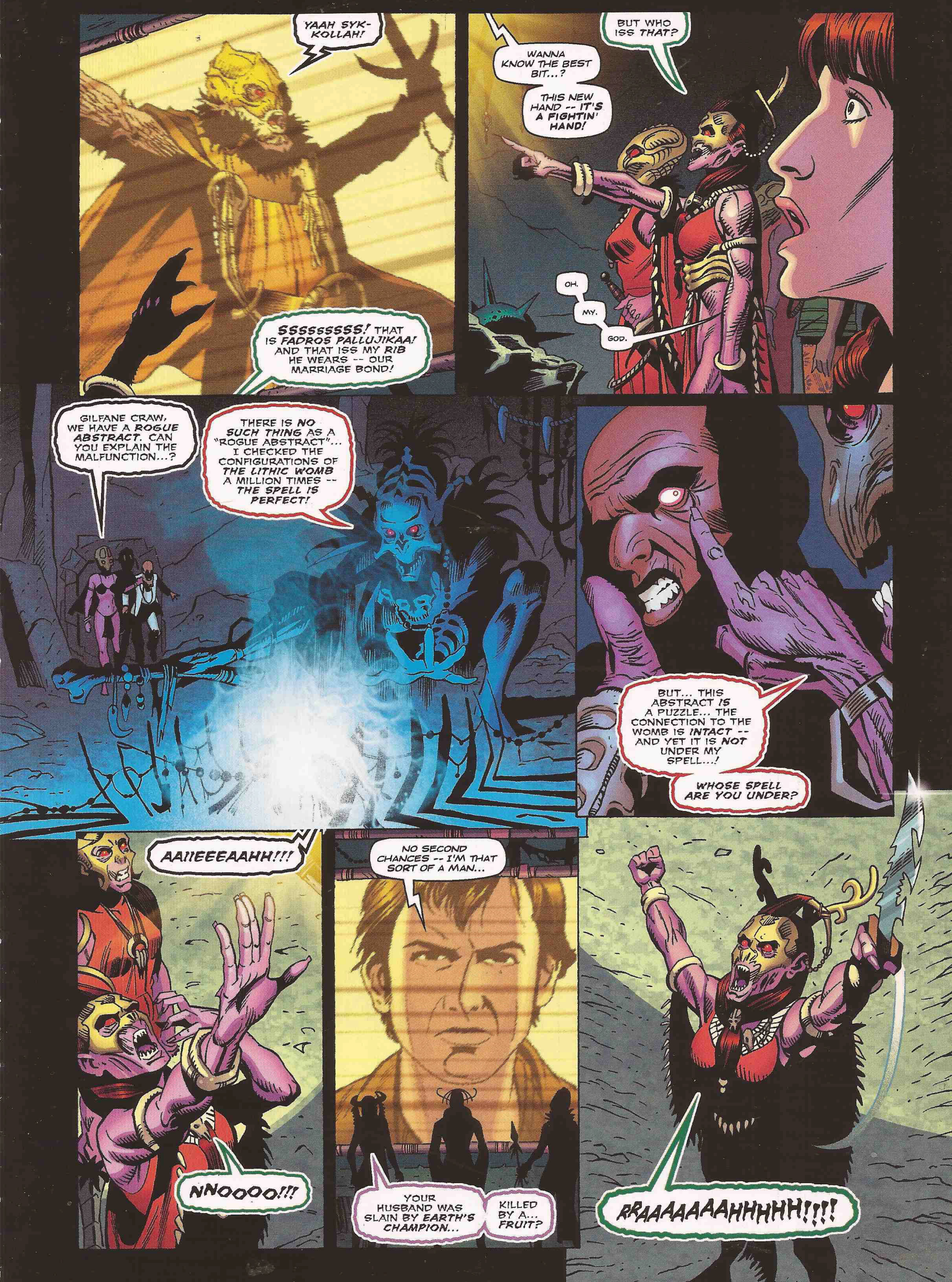


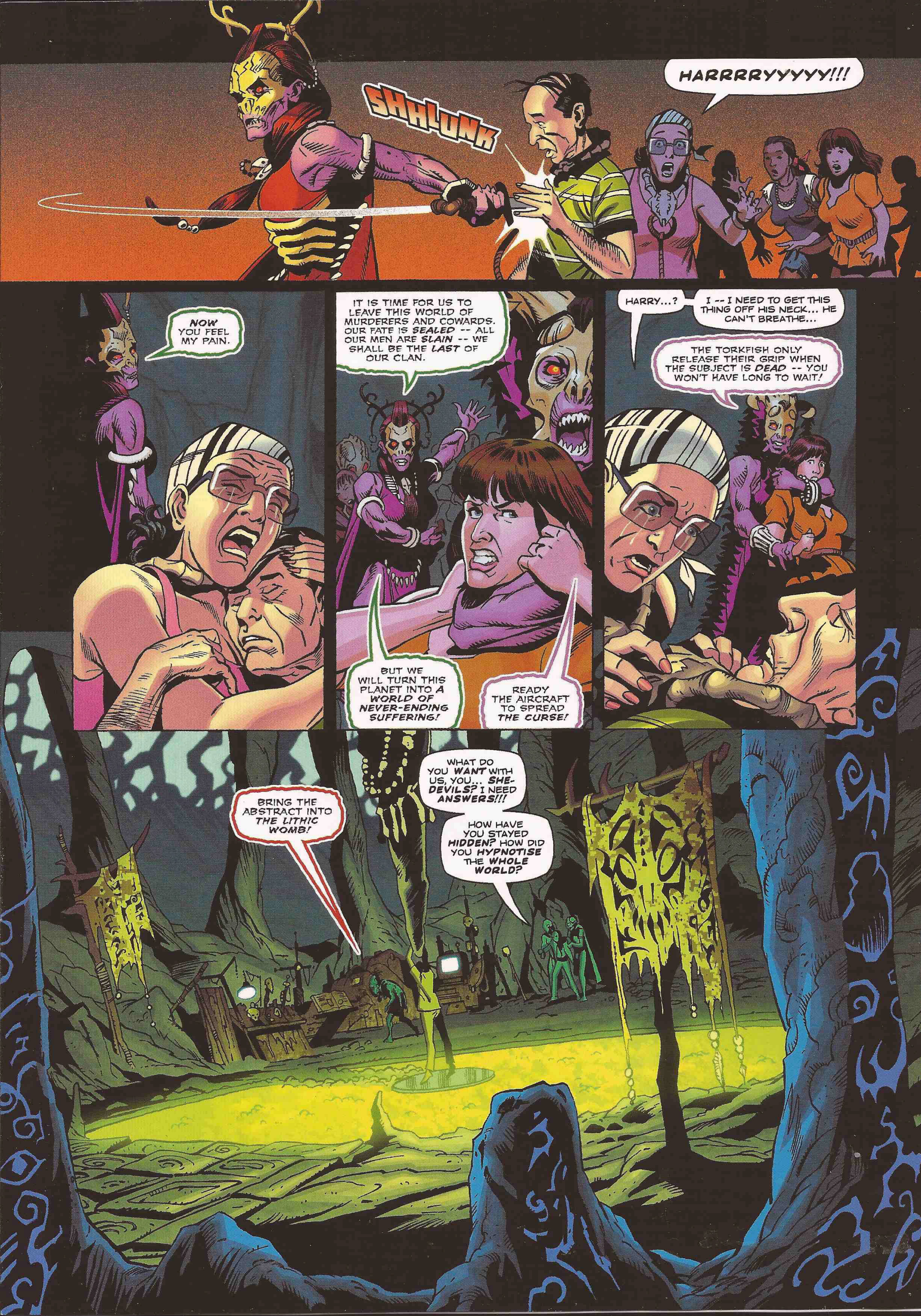
THE ISLAND OF SHADOW CAY...
YAH! YAH! YAH!
LEE, RUN!
LEE!
CHAK!
NNNGG!
I'LL TAKE THIS HU-MAN!!!
SORRY --
WAAAAAAAAHH!
-- THIS FISH BITES BACK!

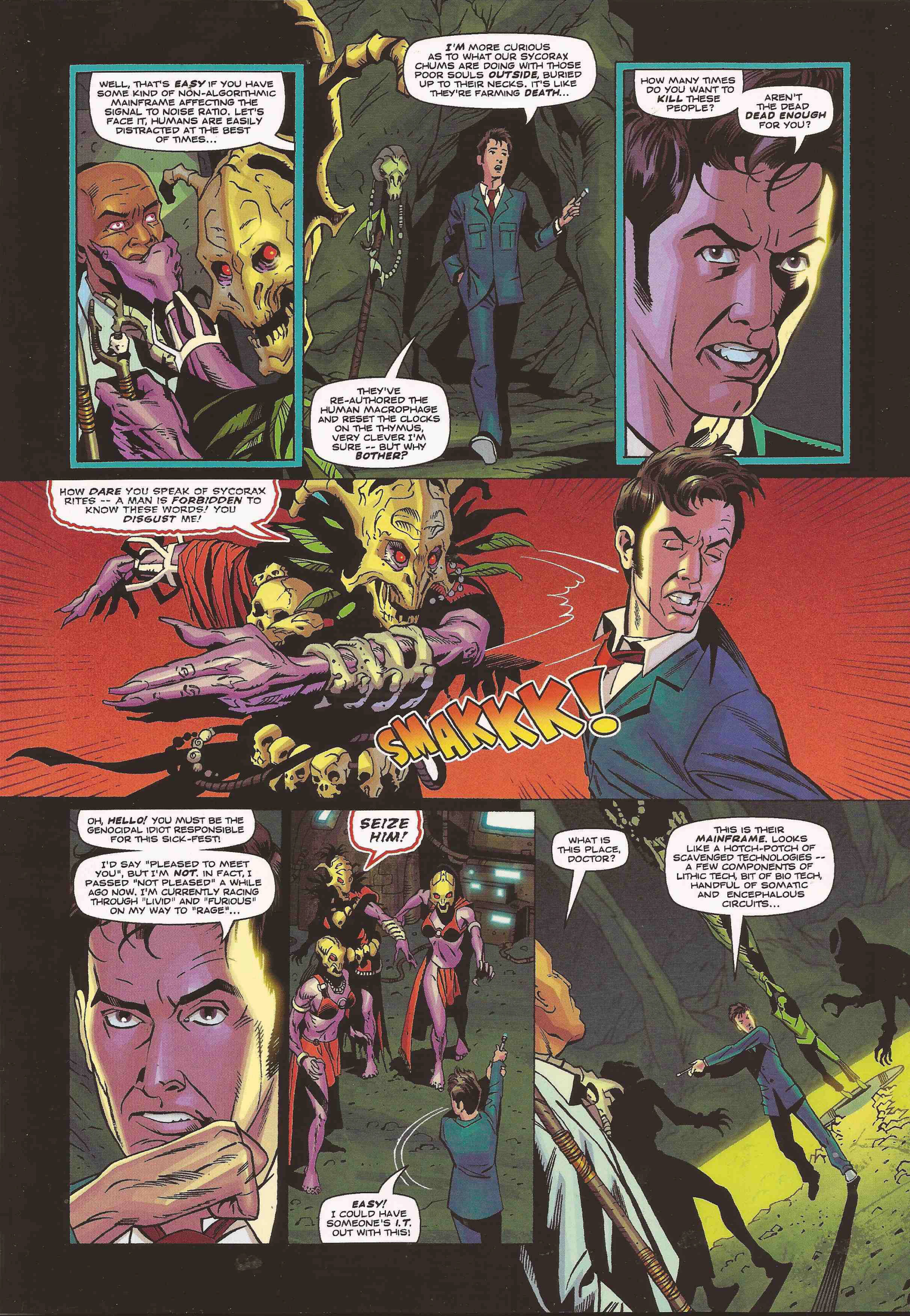
THE WIDOW'S CURSE
PART THREE

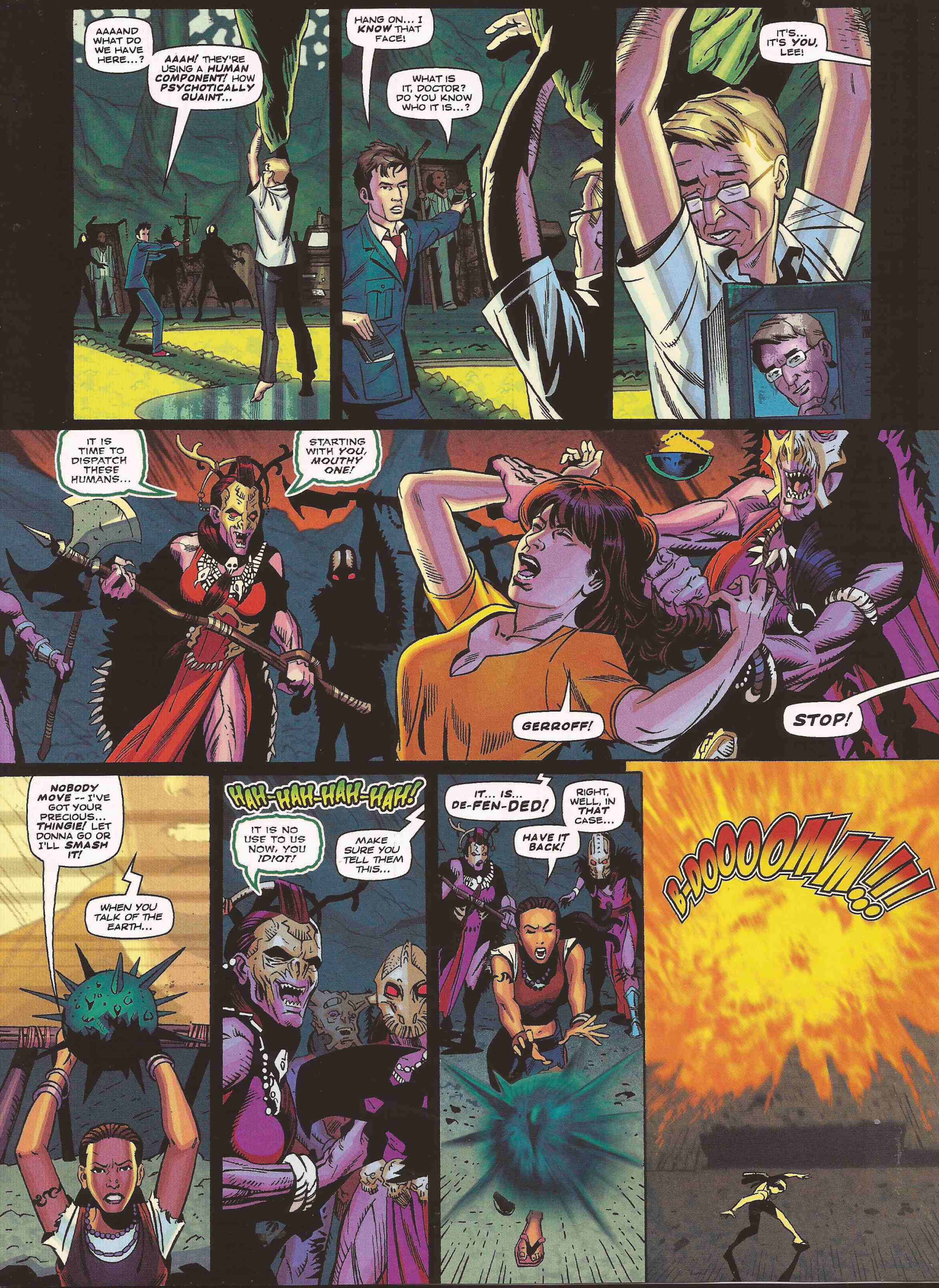
STORY ROB DAVIS PENCIL ART MARTIN GERAGHTY INKS DAVID A. ROACH COLOURS JAMES OFFREDI
LETTERING ROGER LANGRIDGE EDITORS TOM SPILSBURY & SCOTT GRAY SYCORAX CREATED BY RUSSELL T DAVIES

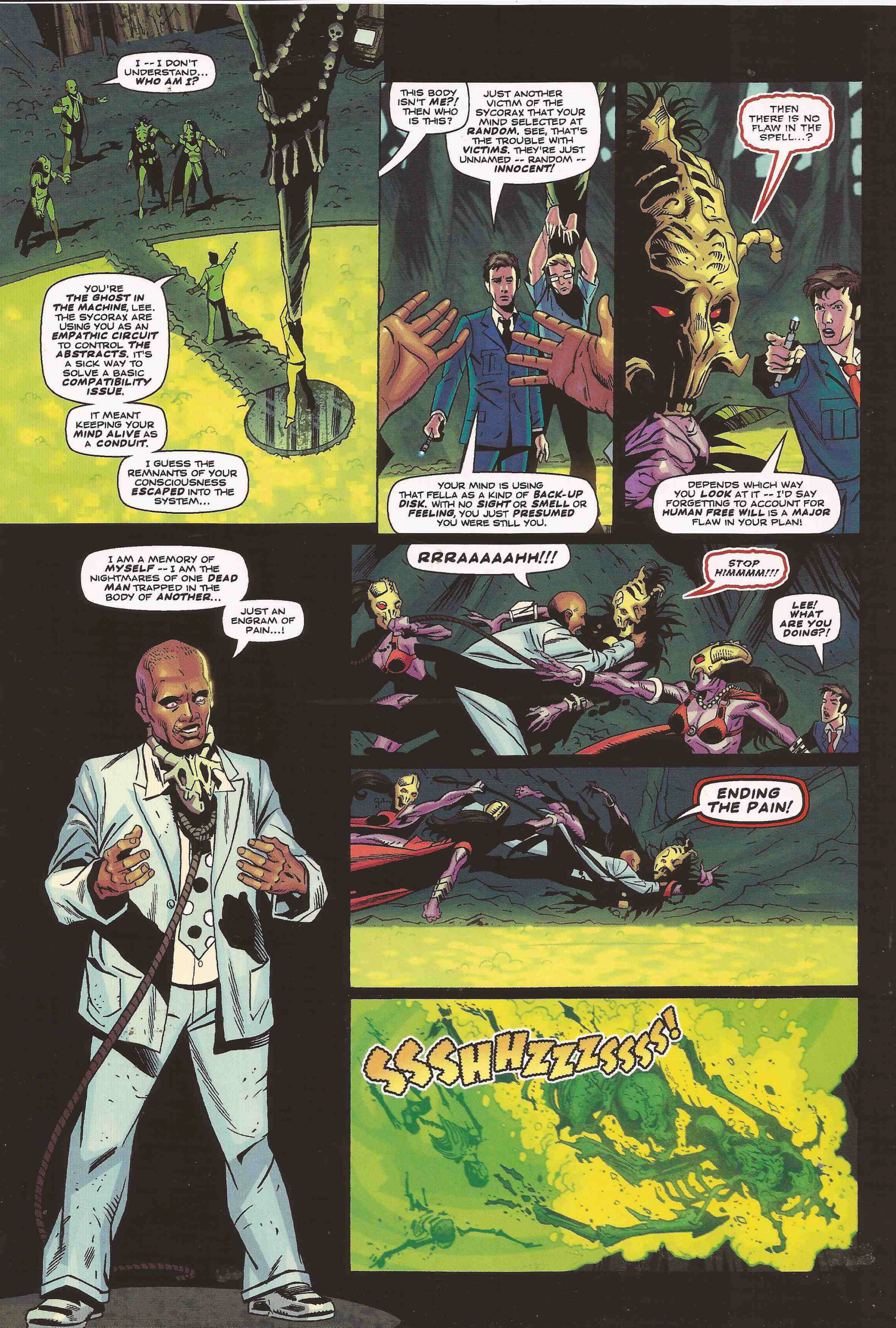

SSSSKREEE!
GOOD GIRL! GOOD EXO-SKELETAL-PSUEDO-EQUINE-UNGULATE HORSE THING!
I'LL BE BACK, LEE! PROMISE!
RRAAHHH!
WAIT! WAIT!
THE GILFANE CRAW WILL SLIT US OPEN IF WE TRAMPLE OVER MORE OF THE PHAGE ABSTRACTS!
SO WE LET HIM ESCAPE?
THIS IS OUR ROCK -- THERE IS NOWHERE FOR HIM TO RUN...
WIND THE IMAGES BACK FURTHER -- I WANT TO SEE HOW MY HUSBAND MET HIS DEATH!
YOUR HUSBAND WAS ON THAT VESSEL...?
ALL THE MEN OF OUR CLAN WERE MURDERED...
MY HUSBAND WAS THE FADROS PALLUJIKAA -- OUR LEADER. THIS ROCK HAS BEEN RESHAPED AS A SHRINE TO WHERE HE FELL TO EARTH!
SHE MEANS THE ABBEY! HE MUST HAVE LANDED ON WESTMINSTER ABBEY!
MADAME HAXAN CRAW... CAN I JUST SAY THAT I FEEL YOUR PAIN...
AND WE HAD NOTHING TO DO WITH IT, BY THE WAY...
FOR TWO YEARS WE HAVE SEARCHED FOR THE TRUTH. OUR GREAT ROCK HAS BEEN SUCKED BY YOUR CLOYING SEA, DEFILED BY YOUR MAD GULLS AND INFESTED BY YOUR WHEEDLING INSECTS AND PLANTS...
BUT NOW THE TRUTH IS OURS.

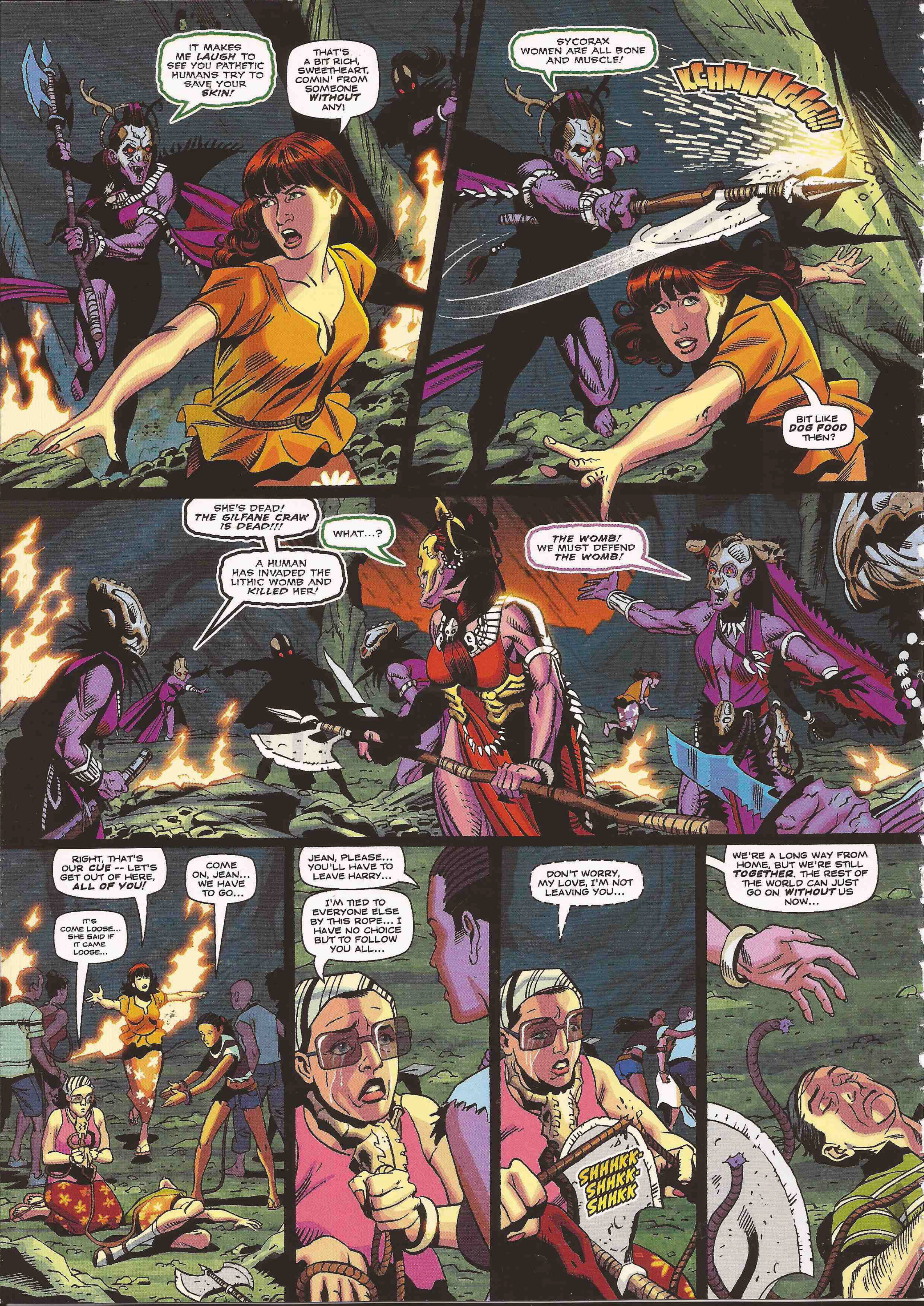

YAAH SYK-KOLLAH!
SSSSSSSSS! THAT IS FADROS PALLUJIKAA! AND THAT ISS MY RIB HE WEARS -- OUR MARRIAGE BOND!
BUT WHO ISS THAT?
WANNA KNOW THE BEST BIT...?
THIS NEW HAND -- IT'S A FIGHTIN' HAND!
OH.
MY.
GOD.
GILFANE CRAW, WE HAVE A ROGUE ABSTRACT. CAN YOU EXPLAIN THE MALFUNCTION...?
THERE IS NO SUCH THING AS A "ROGUE ABSTRACT"... I CHECKED THE CONFIGURATIONS OF THE LITHIC WOMB A MILLION TIMES -- THE SPELL IS PERFECT!
BUT... THIS ABSTRACT IS A PUZZLE... THE CONNECTION TO THE WOMB IS INTACT -- AND YET IT IS NOT UNDER MY SPELL...!
WHOSE SPELL ARE YOU UNDER?
AAIIEEEAAHH!!!
NNOOOO!!!
NO SECOND CHANCES -- I'M THAT SORT OF A MAN...
YOUR HUSBAND WAS SLAIN BY EARTH'S CHAMPION...
KILLED BY A... FRUIT?
RRAAAAAAAHHHHH!!!!

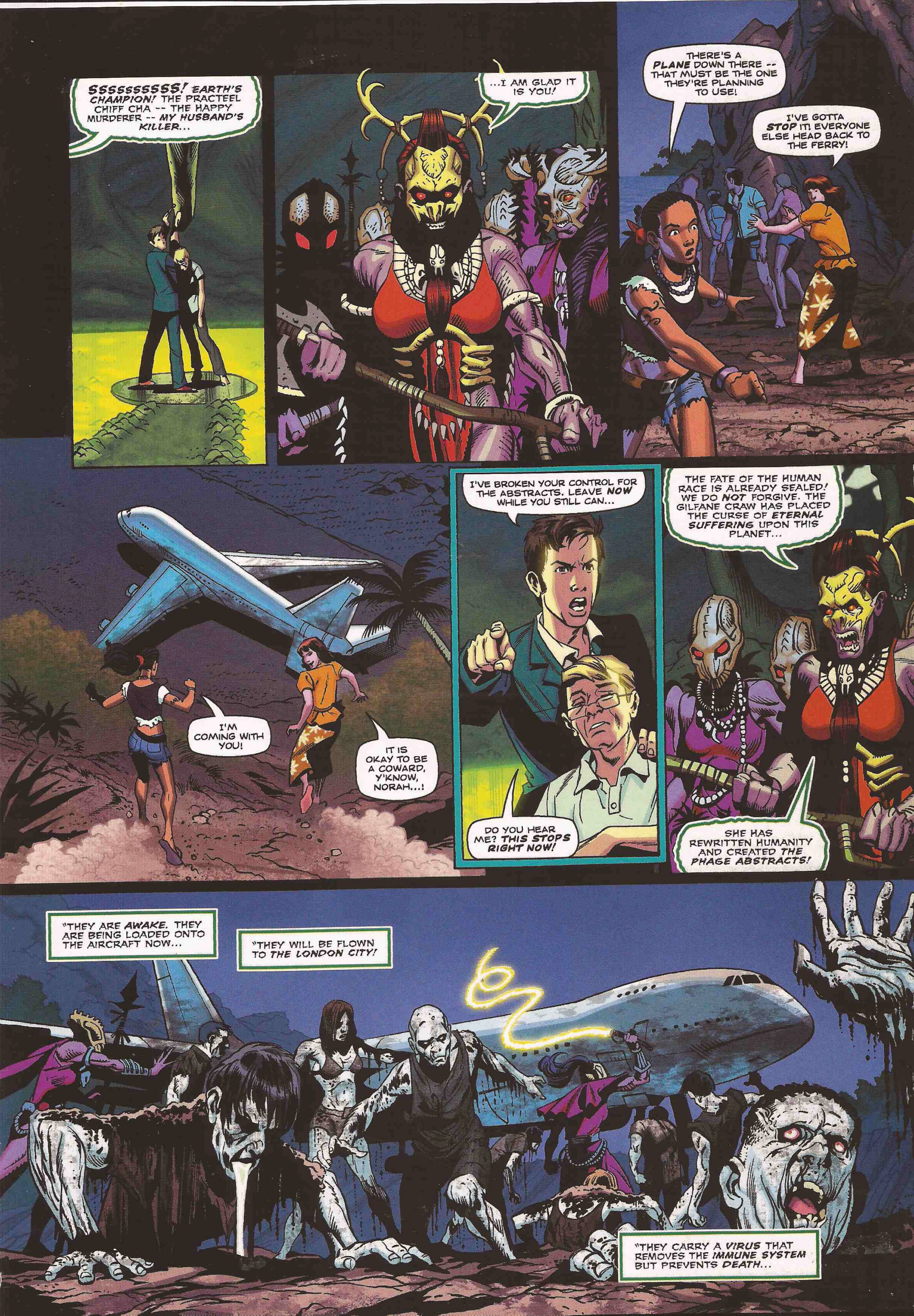

SHHLUNK
HARRRRYYYYY!!!
NOW YOU FEEL MY PAIN.
IT IS TIME FOR US TO LEAVE THIS WORLD OF MURDERERS AND COWARDS. OUR FATE IS *SEALED* -- ALL OUR MEN ARE *SLAIN* -- WE SHALL BE THE *LAST* OF OUR CLAN.
BUT WE WILL TURN THIS PLANET INTO *A WORLD OF NEVER-ENDING SUFFERING!*
READY THE AIRCRAFT TO SPREAD *THE CURSE!*
HARRY...?
I -- I NEED TO GET THIS THING OFF HIS NECK... HE CAN'T BREATHE...
THE TORKFISH ONLY RELEASE THEIR GRIP WHEN THE SUBJECT IS *DEAD* -- YOU WON'T HAVE LONG TO WAIT!
BRING THE ABSTRACT INTO *THE LITHIC WOMB!*
WHAT DO YOU *WANT* WITH US, YOU... *SHE-DEVILS?* I NEED *ANSWERS!!!*
HOW HAVE YOU STAYED *HIDDEN?* HOW DID YOU *HYPNOTISE* THE *WHOLE* WORLD?

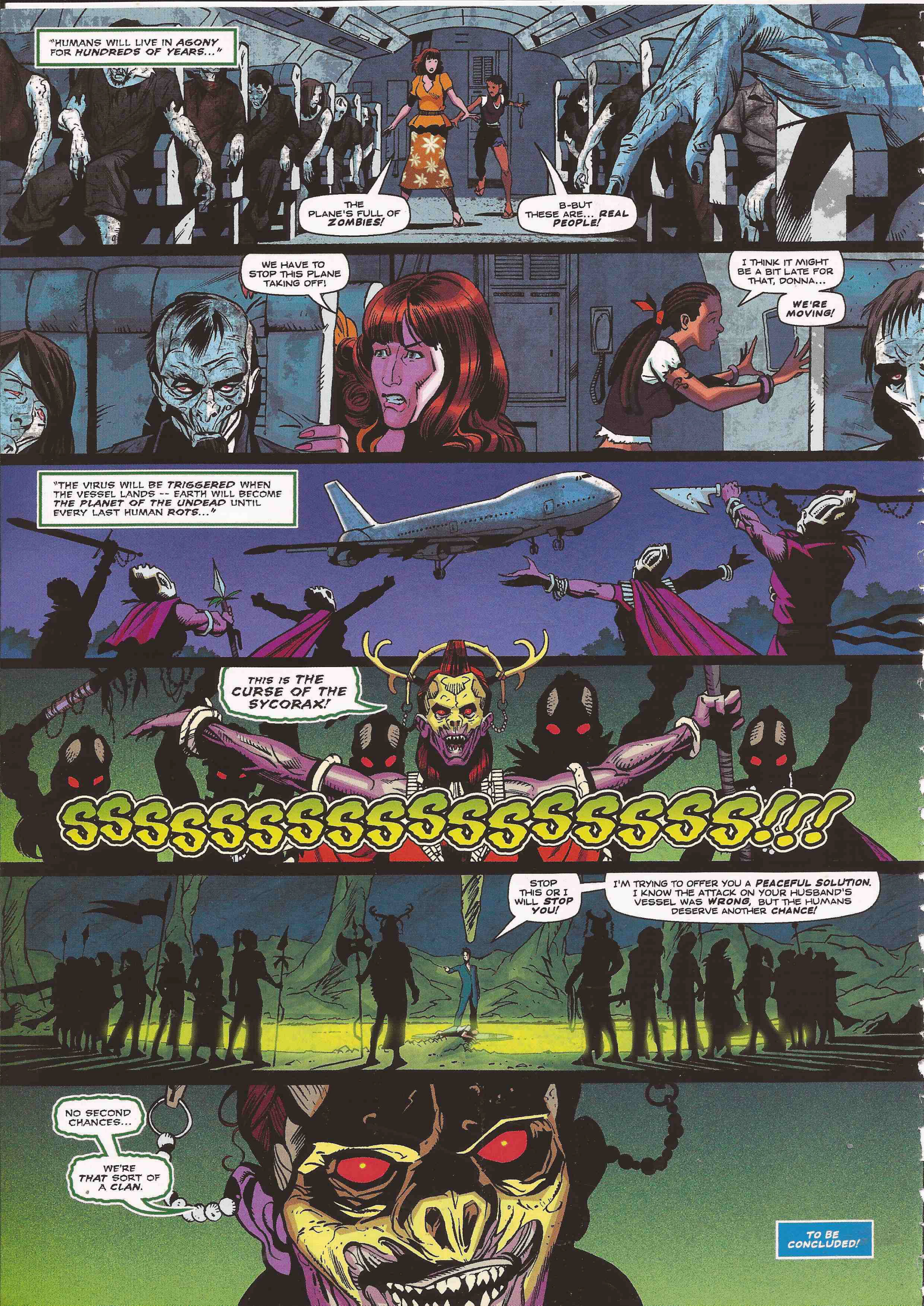

WELL, THAT'S EASY IF YOU HAVE SOME KIND OF NON-ALGORITHMIC MAINFRAME AFFECTING THE SIGNAL TO NOISE RATIO. LET'S FACE IT, HUMANS ARE EASILY DISTRACTED AT THE BEST OF TIMES...
I'M MORE CURIOUS AS TO WHAT OUR SYCORAX CHUMS ARE DOING WITH THOSE POOR SOULS OUTSIDE, BURIED UP TO THEIR NECKS. IT'S LIKE THEY'RE FARMING DEATH...
THEY'VE RE-AUTHORED THE HUMAN MACROPHAGE AND RESET THE CLOCKS ON THE THYMUS, VERY CLEVER I'M SURE -- BUT WHY BOTHER?
HOW MANY TIMES DO YOU WANT TO KILL THESE PEOPLE?
AREN'T THE DEAD DEAD ENOUGH FOR YOU?
HOW DARE YOU SPEAK OF SYCORAX RITES -- A MAN IS FORBIDDEN TO KNOW THESE WORDS! YOU DISGUST ME!
SMAKKK!
OH, HELLO! YOU MUST BE THE GENOCIDAL IDIOT RESPONSIBLE FOR THIS SICK-FEST!
I'D SAY "PLEASED TO MEET YOU", BUT I'M NOT. IN FACT, I PASSED "NOT PLEASED" A WHILE AGO NOW. I'M CURRENTLY RACING THROUGH "LIVID" AND "FURIOUS" ON MY WAY TO "RAGE"...
SEIZE HIM!
EASY! I COULD HAVE SOMEONE'S I.T. OUT WITH THIS!
WHAT IS THIS PLACE, DOCTOR?
THIS IS THEIR MAINFRAME. LOOKS LIKE A HOTCH-POTCH OF SCAVENGED TECHNOLOGIES -- A FEW COMPONENTS OF LITHIC TECH, BIT OF BIO TECH, HANDFUL OF SOMATIC AND ENCEPHALOUS CIRCUITS...

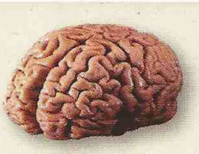

AAAAND WHAT DO WE HAVE HERE...?
AAAH! THEY'RE USING A HUMAN COMPONENT! HOW PSYCHOTICALLY QUAINT...
HANG ON... I KNOW THAT FACE!
WHAT IS IT, DOCTOR? DO YOU KNOW WHO IT IS...?
IT'S... IT'S YOU, LEE!
IT IS TIME TO DISPATCH THESE HUMANS...
STARTING WITH YOU, MOUTHY ONE!
GERROFF!
STOP!
NOBODY MOVE -- I'VE GOT YOUR PRECIOUS... THINGIE! LET DONNA GO OR I'LL SMASH IT!
WHEN YOU TALK OF THE EARTH...
HAH-HAH-HAH-HAH!
IT IS NO USE TO US NOW, YOU IDIOT!
MAKE SURE YOU TELL THEM THIS...
IT... IS... DE-FEN-DED!
RIGHT, WELL, IN THAT CASE...
HAVE IT BACK!
B-DOOOOMM...!!!


I -- I DON'T UNDERSTAND... WHO AM I?
YOU'RE THE GHOST IN THE MACHINE, LEE. THE SYCORAX ARE USING YOU AS AN EMPATHIC CIRCUIT TO CONTROL THE ABSTRACTS. IT'S A SICK WAY TO SOLVE A BASIC COMPATIBILITY ISSUE.
IT MEANT KEEPING YOUR MIND ALIVE AS A CONDUIT.
I GUESS THE REMNANTS OF YOUR CONSCIOUSNESS ESCAPED INTO THE SYSTEM...
THIS BODY ISN'T ME?! THEN WHO IS THIS?
JUST ANOTHER VICTIM OF THE SYCORAX THAT YOUR MIND SELECTED AT RANDOM. SEE, THAT'S THE TROUBLE WITH VICTIMS. THEY'RE JUST UNNAMED -- RANDOM -- INNOCENT!
YOUR MIND IS USING THAT FELLA AS A KIND OF BACK-UP DISK. WITH NO SIGHT OR SMELL OR FEELING, YOU JUST PRESUMED YOU WERE STILL YOU.
THEN THERE IS NO FLAW IN THE SPELL...?
DEPENDS WHICH WAY YOU LOOK AT IT -- I'D SAY FORGETTING TO ACCOUNT FOR HUMAN FREE WILL IS A MAJOR FLAW IN YOUR PLAN!
I AM A MEMORY OF MYSELF -- I AM THE NIGHTMARES OF ONE DEAD MAN TRAPPED IN THE BODY OF ANOTHER...
JUST AN ENGRAM OF PAIN...!
RRRAAAAAAHH!!!
STOP HIMMMM!!!
LEE! WHAT ARE YOU DOING?!
ENDING THE PAIN!
SSSHZZZSSSS!


IT MAKES ME LAUGH TO SEE YOU PATHETIC HUMANS TRY TO SAVE YOUR SKIN!
THAT'S A BIT RICH, SWEETHEART, COMIN' FROM SOMEONE WITHOUT ANY!
SYCORAX WOMEN ARE ALL BONE AND MUSCLE!
KCHHNNGGG!!!
BIT LIKE DOG FOOD THEN?
SHE'S DEAD! THE GILFANE CRAW IS DEAD!!!
A HUMAN HAS INVADED THE LITHIC WOMB AND KILLED HER!
WHAT...?
THE WOMB! WE MUST DEFEND THE WOMB!
RIGHT, THAT'S OUR CUE -- LET'S GET OUT OF HERE, ALL OF YOU!
COME ON, JEAN... WE HAVE TO GO...
IT'S COME LOOSE... SHE SAID IF IT CAME LOOSE...
JEAN, PLEASE... YOU'LL HAVE TO LEAVE HARRY...
I'M TIED TO EVERYONE ELSE BY THIS ROPE... I HAVE NO CHOICE BUT TO FOLLOW YOU ALL...
DON'T WORRY, MY LOVE, I'M NOT LEAVING YOU...
SHHHKK-SHHKK-SHHKK
WE'RE A LONG WAY FROM HOME, BUT WE'RE STILL TOGETHER. THE REST OF THE WORLD CAN JUST GO ON WITHOUT US NOW...


SSSSSSSSSS! EARTH'S CHAMPION! THE PRACTEEL CHIFF CHA -- THE HAPPY MURDERER -- MY HUSBAND'S KILLER...
...I AM GLAD IT IS YOU!
THERE'S A PLANE DOWN THERE -- THAT MUST BE THE ONE THEY'RE PLANNING TO USE!
I'VE GOTTA STOP IT! EVERYONE ELSE HEAD BACK TO THE FERRY!
I'M COMING WITH YOU!
IT IS OKAY TO BE A COWARD, Y'KNOW, NORAH...!
I'VE BROKEN YOUR CONTROL FOR THE ABSTRACTS. LEAVE NOW WHILE YOU STILL CAN...
DO YOU HEAR ME? THIS STOPS RIGHT NOW!
THE FATE OF THE HUMAN RACE IS ALREADY SEALED! WE DO NOT FORGIVE. THE GILFANE CRAW HAS PLACED THE CURSE OF ETERNAL SUFFERING UPON THIS PLANET...
SHE HAS REWRITTEN HUMANITY AND CREATED THE PHAGE ABSTRACTS!
"THEY ARE AWAKE. THEY ARE BEING LOADED ONTO THE AIRCRAFT NOW...
"THEY WILL BE FLOWN TO THE LONDON CITY!
"THEY CARRY A VIRUS THAT REMOVES THE IMMUNE SYSTEM BUT PREVENTS DEATH...


"HUMANS WILL LIVE IN *AGONY* FOR *HUNDREDS OF YEARS*..."
THE PLANE'S FULL OF *ZOMBIES!*
B-BUT THESE ARE... *REAL PEOPLE!*
WE HAVE TO STOP THIS PLANE TAKING OFF!
I THINK IT MIGHT BE A BIT LATE FOR THAT, DONNA... *WE'RE MOVING!*
"THE VIRUS WILL BE *TRIGGERED* WHEN THE VESSEL LANDS -- EARTH WILL BECOME *THE PLANET OF THE UNDEAD* UNTIL EVERY LAST HUMAN *ROTS*..."
THIS IS *THE CURSE OF THE SYCORAX!*
SSSSSSSSSSSSSSSSSS!!!
STOP THIS OR I WILL *STOP* YOU!
I'M TRYING TO OFFER YOU A *PEACEFUL SOLUTION*. I KNOW THE ATTACK ON YOUR HUSBAND'S VESSEL WAS *WRONG*, BUT THE HUMANS DESERVE ANOTHER *CHANCE!*
NO SECOND CHANCES...
WE'RE *THAT* SORT OF A *CLAN*.
TO BE CONCLUDED!



Neil Harris finds his concentration wandering...

KNOWING ME KNOWING WHO

I know far too much about *Doctor Who*. That's a fact. And here's another one – *The Shakespeare Code* and *The Unicorn and the Wasp* are the only *Doctor Who* stories since it came back not to feature the sonic screwdriver. And here's another one – the characters Wahed, Etnin and Tolata from *The Dominators* are named after the numbers one, two and three in Arabic. And here's another one – those two guys from the Carling Black Label ads were extras in *Warriors' Gate*. And here's another one – the ending of *Frontier in Space* doesn't make the slightest bit of sense.

Americans in Doctor Who. Best not, eh?

But that's not all. I also know that any story set during summer will look as though it was filmed during winter and any story set during winter will look as though it was filmed during summer. I know that aliens which are supposed to all look identical will all look different, while aliens which are supposed to all look different will all look identical. I know that any plot point established in Part One of a Terry Nation story will be forgotten in Part Two, and I know that no-one in *Doctor Who* can do a convincing American accent. Not even Americans. I know that if a companion points at something and gasps, "Doctor, look!" it will be several seconds before what they are pointing at arrives, and I know that, for some reason, John Nathan-Turner liked to cast actors who had recently suffered from strokes in the role of Borusa.

> **"I have all the facts and figures filed away in my own mental *Programme Guide*."**

My point is, I know *too much*. I know the conventions, I know the clichés. I know the formulae. I know, pretty much, how *Doctor Who* stories work. I have all the facts and figures filed away, in my own mental *Programme Guide*.

This is all very annoying, because knowing too much about *Doctor Who* gets in the way of actually *enjoying Doctor Who.*

Let me give you an example. *The Doctor's Daughter.* A perfectly good story, well-made, effectively directed, and with a pretty girl in a tight top. Some great character moments, lovely lines, and did I mention the girl in the tight top? Oh, yes I did. But despite this, when I was watching it, all I could think of was this:

"Ooh. This is a bit like *Underworld,* isn't it?"

It's a kind of madness, isn't it? My brain, working away, making connections. Actively, consciously, seeking out similarities with what has gone before. The Oracle only knows why. And when I stopped thinking that, I started thinking;

"Ooh. And it's a bit like *The Face of Evil* too. And *State of Decay.* And..."

At this point, I want to scream. What is *wrong* with me? Why do I do it? Why must I evaluate every new *Doctor Who* story in terms of what has gone before? Why does it *matter* if it's a little bit like another story from 30 years ago? And why isn't the pretty girl in the tight top enough to distract me? She's Doctor Who's daughter. In *two* different ways. Which should be doubly... *illicit.*

It's not the first time this has happened and it's unfair of me to single this story out. The point is, the writer, I'm guessing, had no idea their story was even *very slightly* similar to another story which was transmitted before *Star Wars* hit the cinemas. And even if they did have an inkling, why should they care?

After all, ninety-nine per-cent of the people watching – and I wish I was one of them – would not know that, back in the days of the Silver Jubilee and punk rock, *Doctor Who* did another story about colonists from a spaceship who, over several generations, had split into two factions which were fighting each other. It's not as if it was a particularly original idea *then*. As the Fun Boy Three once so wisely put it, "It ain't what you do, it's the way that you do it." I seem to recall the girls from Bananarama were in agreement on that point.

I wish I could forget everything I know about *Doctor Who,* and watch it as an eight-year-old kid would watch it now, with no preconceptions, no baggage, no misguided concepts of 'continuity' and what's-gone-before. To just 'feel the wonder', to be exploring uncharted territory rather than adding facts to a list of all *Doctor Who* stories involving types of fish.

But I guess this is why I prefer stories written by long-term fans. Because they know the clichés of the series, and seem to go out of their way to avoid them and be different. Which I adore, because I find their stories surprising and fresh, whereas I fear my fanboy palette is too jaded to fully appreciate stories which are more... bread-and-butter *Doctor Who.*

I realise that the problem lies with me. There's no real reason why the tried-and-tested *Doctor Who* clichés *have* to be avoided. The reason they became clichés in the first place was because they *worked*. There's nothing intrinsically wrong with, say, insane computers, or henchmen realising the error of their ways and turning on their bosses, or any of the things we laugh at for being 'hackneyed' or 'predictable' but which, for the eight-year-olds watching, are as thrilling as *The Power of Kroll* was for me back in 1978. And you don't get much more hackneyed and predictable than *The Power of Kroll.*

Every generation should have its own rebels verses evil-guy-sitting-in-a-high-backed-chair-in-a-room-full-of-televisions story. It's part of what *Doctor Who* is. It's what it does best. And, as somebody who knows all the lore, I should embrace that; familiarity shouldn't breed contempt, it should breed *charm*. "Ah, base-under-siege-with-a-traitor-in-our-midst, how nice to see you again!"

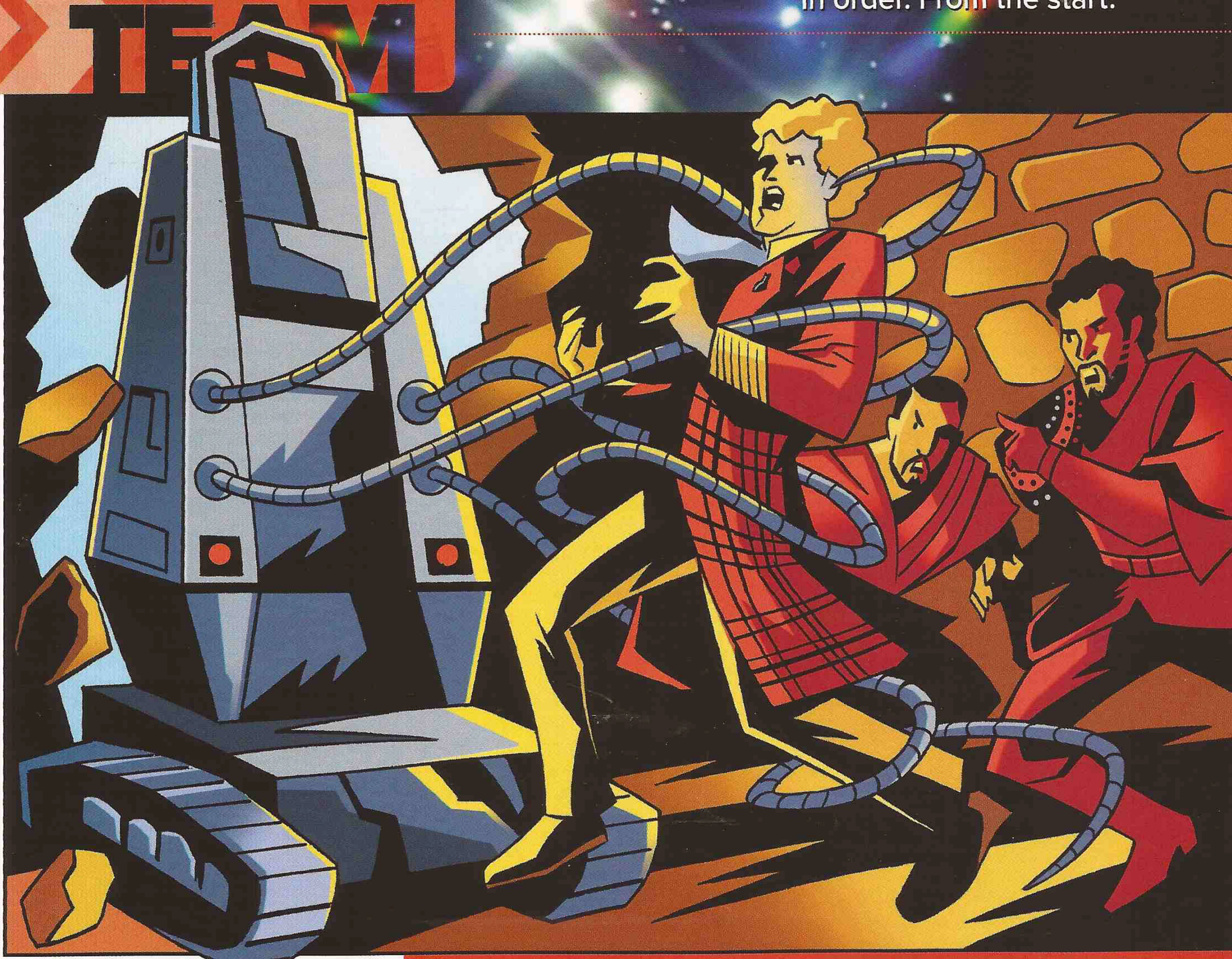
And I should try not to get hung up on the things which are similar to what has gone before. I should concentrate instead on the things which are new.

I should concentrate on the pretty girl in the tight t-shirt.

"Ooh, this is a bit like Underworld"

THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 640–643

THE TRIAL OF A TIME LORD

Parts One–Four

When the Doctor is pulled out of time,
He learns he's committed a crime.
What it is, he's forgotten,
Think this verse kind of rotten?
Then you try getting 'Drathro' to rhyme...

Altogether now! "Eighteen months is too long to wait, bring back the Doctor and Catherine Tate!" sing the Time Team immaturely as they gather round Clay's dusty VCR in Clay's dusty flat, and the video (for indeed it is a video, the hoped-for DVD preview disc has not materialised in this particular epistopic interface of the spectrum) prepares us for the return of *Doctor Who* in the epic *The Trial of a Time Lord*.

"Ooh, a new version of the theme," coos Richard. "Like that deep bass beat. It's rather subdued compared to previous versions, but it's pleasant enough."

Clay shakes his head in foreboding. "It's ghastly. Cheap, tinny, the main riff sounds like it's being played on a kazoo – and it doesn't sit well with the old titles. Shudder."

The starfield clears to reveal – another starfield, and a gigantic space station to which the TARDIS is dragged down. Richard is stunned. "Oh. My. Word. Finest model work in the series to date. Gorgeous. They've resisted the temptation to overlight the model, so it's dark and mysterious and the clanging chimes of doom set up a lovely atmosphere."

Then the Doctor steps out of the TARDIS – and Clay laughs. "So we go from that amazing model shot to the usual brightly-lit tatty tinfoil set. It's as if Darth Vader had docked with the Death Star and then walked out onto the set of *Blankety-Blank*."

"The Doctor's travelling alone, so what's happened to Peri?" wonders Richard. "And he's filled out a bit since the last story, hasn't he?"

"He's still lovely," sighs Jac. "Colin Baker's playing the Doctor on-the-back-foot, which we haven't seen happen before to this incarnation."

The Doctor soon discovers that he has been brought to the station by the Time Lords for an inquiry into his conduct, presided over by the Inquisitor. The Doctor opts to conduct his own defence against the Valeyard, the sinister prosecutor, and so everybody in the court sits down to watch his adventure on the planet Ravolox. On a big telly. But with no snacks, not even a single Pringle. "So Peri's still with the Doctor at this point," muses Richard. "It's intriguing. Where's she gone? Still, it's nice to see them getting on instead of continually sniping at one another."

"A relationship based upon genuine fondness and mutual respect," Peter says approvingly. "About time, too."

"Peri looks great, with proper clothes and a fab hairstyle," says Jac. "You know, I took a publicity photo of her in this story to the hairdresser back in 1986 and got a proper old perm. Didn't look as good on me, though."

Clay's noticed something. "The location scenes are now being shot on video and not film. It makes everything look that bit cheaper, especially coming after the amazing film scenes in the previous story."

The Doctor and Peri are not alone on Ravolox; unsavoury galactic pirates Glitz and Dibber are watching. "Great dialogue from writer Robert Holmes here," says Jac. "Love Dibber's line 'Sounds more like an insult than a diagnosis'. These two seem rather like Garron and Unstoffe in *The Ribos Operation*, which is all to the good."

Richard sits forward as the Doctor and Peri go underground and find themselves in – the underground. "A great mystery building up here. The ruins of Marble Arch tube station seem to confirm that Ravalox is actually Earth."

Cliché Counter

DEATHS ON SCREEN SO FAR
01054

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00194

ONE OR MORE REGULARS INCARCERATED
00248

PETER
CLAY
JAC
RICHARD

Before long, Peri has been grabbed by spear-wielding primitives, and the Doctor's been grabbed by some boys in futuristic balaclavas. "So those lads were all just waiting behind a hatch just in case someone came along and touched their precious water?" wonders Richard.

The episode ends back at the trial, with the Valeyard demanding that the inquiry becomes, um, a trial. Clay smirks. "Peculiar legal system they must have on Gallifrey. That doesn't make the slightest sense, though 'Inquiry Into a Time Lord' wouldn't sound so exciting. Though I love the idea of the Doctor watching *Doctor Who* and commenting on it just like we do. He's one of the Time Team now, and he thinks this story's pretty rubbish. Perhaps he'll go on the internet afterwards and rant bizarrely that he's never going to watch *Doctor Who* again!"

Part Two sees Peri, Glitz and Dibber in the hands of Queen Katryca, leader of the post-apocalyptic Tribe of the Free. Played by a member of the *Carry On* team, but sadly not Kenneth Williams. "*Mad Max 3: Beyond The Thunderdome* came out just before this," says Clay. "With Tina Turner in a similar role. *Doctor Who* gives us Joan Sims! I do love her in the *Carry Ons*, but she is catastrophically wrong for this part. For one thing, the Tribe are meant to be just clinging to life, but the dear old Queen looks rather well-fed and comfortable to say the least."

Down below, the Doctor's taken to Drathro, the robot who rules Marb Station, assisted by Humker and Tandrell, two over-literal blond boys. "Hang on!" says Peter. "Two brilliant youngsters, selected by a never-seen, booming-voiced controller, enter 'its lair' and never return? Robert Holmes is reusing bits from his very first *Doctor Who* script, *The Krotons*!"

"The trial seems to be a bit flimsy. Will there be any *proper* action in the courtroom?" Richard

"Ah, but see, it's cleverly turned on its head," says Jac. "In *The Krotons* they were being selected to become 'companions' but were actually killed; here they think the youths are being eaten, but actually they become Drathro's assistants."

"Drathro himself looks impressive," says Peter. "But I wish he made precise, robotic movements, rather than wobble around like, er, a man in a suit."

"Certainly the first robot with a bumcrack in *Doctor Who*," notes Clay.

Jac's impressed with Robert Holmes. "'What now?' 'Yes, *now!*' in the trial. And Dibber's concern about his execution. And the Doctor calling Humker and Tandrell 'Humbug' and 'Handbag'. Nobody else writes dialogue quite like Robert Holmes."

Part Three sees the Doctor rescued from Drathro's baby brother robot by the Tribe. And cut back to the trial... "The trial seems to be a bit flimsy," says Richard. "Is there going to be any proper action in the courtroom? Or just the Doctor, the Inquisitor and the Valeyard bitching?"

Peter nods. "The trial scenes slow down an already leisurely-paced story. But it's interesting to hear that TARDISes can be 'bugged' – I guess this explains how we can see 'flashback' sequences within the context of the fiction of the programme."

"I think the idea of using a framing device is great," counters Jac. "I like these mentions we're getting about Andromeda, 'the Sleepers' – and now a confirmation that Ravolox is indeed Earth. They're actually more interesting than the main story."

Glitz has a quiet word with Dibber about the treasure trove Drathro is guarding – and his words are bleeped out by the Valeyard. "Ooohh!" exclaims Richard. "This planet is getting very mysterious. Now there's a narrative reason for us seeing the events unfold from a third-party position."

"Though why didn't the Valeyard just cut the whole sequence and not draw attention to it?" Jac wonders. "But yes, a lovely bit of mystery for the viewers, hinting at a much bigger backstory."

"It's all a bit abstract, though," sighs Clay. "Like Jac says, the intriguing stuff is all off-screen, and quite arcane. The episode itself is a bog standard runabout."

"I disagree," says Peter. "Glitz and Dibber are fantastic, for starters. Glitz's 'philanthropist' line – pure Robert Holmes. The humour disguises the fact that they're both ruthless killers who are looking forward to dispatching Katryca and her tribe! A lot of Holmes' scripts feature conmen and crooks, don't they? Perhaps because he was ex-copper."

In Part Four, the Doctor races back underground to stop Drathro's base blowing up. But he's too late to save Katryca from the robot's wrath. "Interesting make-up job for Katryca's death," says Richard. "Her face scarred, her hair burnt away."

The trial begins! The Doctor (Colin Baker) surveys a courtroom full of his peers.

"This story seems a lot less gory than others of late," remarks Jac. "But that's another unpleasant image for a family show, a big clunking change in tone."

Glitz tricks Drathro into giving up his treasure, the Doctor halts the explosion, and the story of Ravolox is over. "We must be returning to aspects of this plot later on in the story," says Richard. "Nothing's wrapped up here, we don't know why Earth has been moved through space and time and called Ravolox, or what's become of Peri. I'm very intrigued now."

Back at the trial, the Doctor's had more than enough of the Valeyard's insinuations. "The Doctor's tirade is pretty justified," says Peter. "I wonder why he's chosen this particular story to bring before the court. There are far better examples of the Doctor's 'interference'. And surely the Valeyard's claim that the events wouldn't have happened if the Doctor hadn't been there is incorrect? Glitz and Dibber blowing up the Black Light Converter was entirely their own doing."

"This script really requires you to pay massively close attention," says Clay. "I admire it for that, but I'm not sure it's very wise for a big, popular show that people tend to dip in and out of."

Jac laughs. "The Doctor on being told to apologise: 'For telling the truth? Never!' One of the most glorious performances from Colin Baker ever! And Michael Jayston is brilliant as the Valeyard. Just the right mix of gravitas and smarm."

As the Doctor vows to uncover the truth behind the trial, Peter shrugs. "For the first few episodes of an epic, that was surprisingly uneventful and un-epic."

Clay nods. "The realisation of the story was a shock. For the first time ever, probably, it really looks like a children's programme. The gaudiness of the design, lighting, and costumes; the cheap music, the knowingness of the acting – there's not much to distinguish this from *Galloping Galaxies*, and whatever the script's strengths they're covered up by all the brightness and tackiness. It's very hard for me to get involved or take it seriously. After *Revelation of the Daleks* this is a huge step down."

Jac humphs. "Well, I thought it was really rather fab, especially the first couple of episodes. A fabulous opening, lovely location filming, lots of mystery, wonderful Robert Holmes dialogue, Joan Sims... so many things to like!" DWM

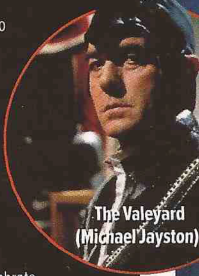
AND **YOU** SAID...

The Sixth Doctor and his lovely perm.

"Given that Season 23 saw the series itself on trial, with its *own* future at stake, it was a gloriously reckless idea to openly satirise the situation in the very concept and title of this story." BERNARD TRING EMAIL

"Two words: yellow perm. On the lead actor!" GREG DUNN ESTONIA

"Colin Baker is a real trooper in this adventure. Time and again, the script leaves it all up to him to sell the threat in some pseudo-legalistic bobbins and he manfully struggles to make each time unique and visually exciting." PETER NOLAN FACEBOOK


The Valeyard (Michael Jayston)

"The Doctor's character is subtly tweaked so that the rudeness and the arrogance of the year before is clearly established as being mainly an act. In 1985 I wasn't sold on Colin's Doctor at all; in 1986 I'd fallen in love with him by the end of the first episode!" ANDREW CURNOW EMAIL

"Anyone who thinks that Pip and Jane Baker's dialogue is a little magniloquent at times should get a load of, 'I intend to adumbrate two typical instances from separate epistopic interfaces of the spectrum.' Just wow...!" BLAINE COUGHLAN FACEBOOK

In Issue 399, the Team will continue to sit in on the Doctor's trial, as they settle down for Parts Five to Eight of *The Trial of a Time Lord*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 31 July 2008.

DOCTOR • WHO
ACCESS ALL AREAS!

DECISIONS DECISIONS

Tell your future, lady? Your career as a **DWM** journalist can go one way or the other, but which will *you* choose? The rest of this feature is all up to you!

Words: **Jason Arnopp**

So you think you'd make a fine **DWM** journalist? Here's your chance to find out. This is no ordinary feature and shouldn't be read in the usual way, from start to finish. *You* are the **DWM** representative, visiting *Turn Left*'s set. *You* make the decisions by deciding which paragraph to turn to next. As you go, you'll collect or forfeit Journo Points – keep track of your score, which starts at zero. Good luck! Your mission starts at paragraph 1...

1 Rain dots your taxi's windscreen as it pulls into the Coach Car Park of Cardiff's Sophia Gardens, on the night of 6 December 2007. You see the reassuring cluster of production trailers, with a catering van and double-decker bus in their midst. "What's being filmed here, then?" your driver asks casually. Do you tell him it's *Doctor Who* (turn to **33**) or an ITV1 doc about puffins (turn to **28**)?

2 Do you turn your mobile off (turn to **40**) or leave it on, in case **DWM** editor Tom needs to contact you (**43**)?

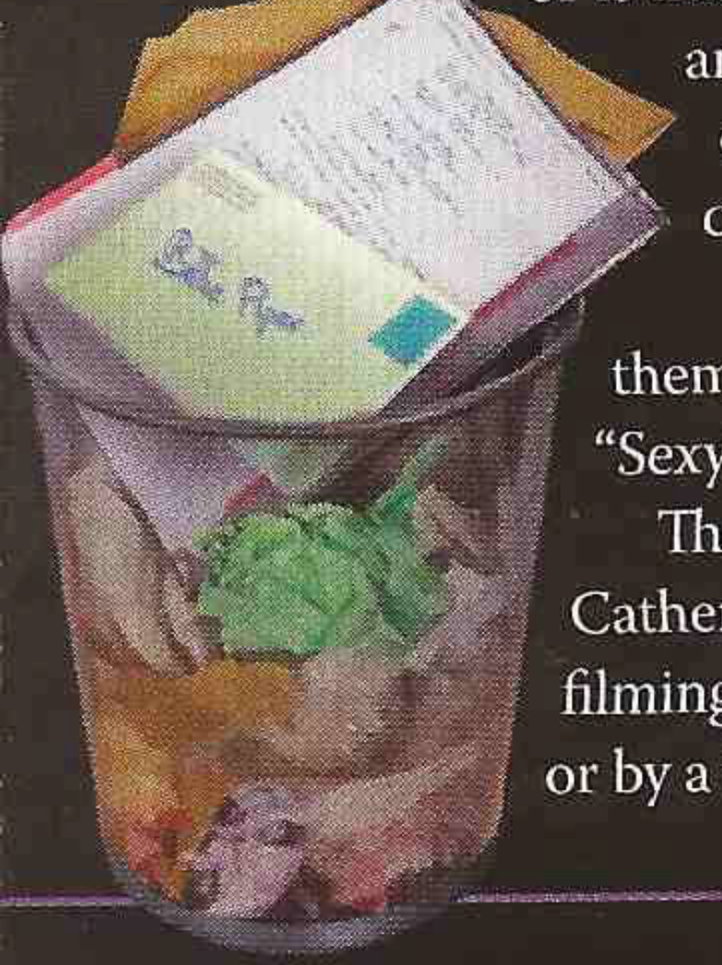
3 An hour later, you're reminded just how long it takes to prep a scene. There's not a star to be seen, it's raining and you're hungry. Deduct two Journo Points and turn to **20**.

4 Add one Journo Point for the food choice, but deduct it again if you haven't yet visited the now-empty production office to say hello. Wander over to the set by turning to **20**.

5 "Is it possible to rehearse with brollies," smiles Catherine to good-humoured First Assistant Director Simon Morris, "or is that out of the question?" She and Billie are sitting on the bench, with the benefit of umbrellas, coats on their legs and cute mini hot water bottles.

A red light stands by to shine on them both, representing the Sontaran flame. "Sexy," laughs Billie, teeth chattering.

The cameras will be filming Billie and Catherine from the front. Will you watch the filming from the grass behind the bench (**29**) or by a tree to one side of the bench (**39**)?



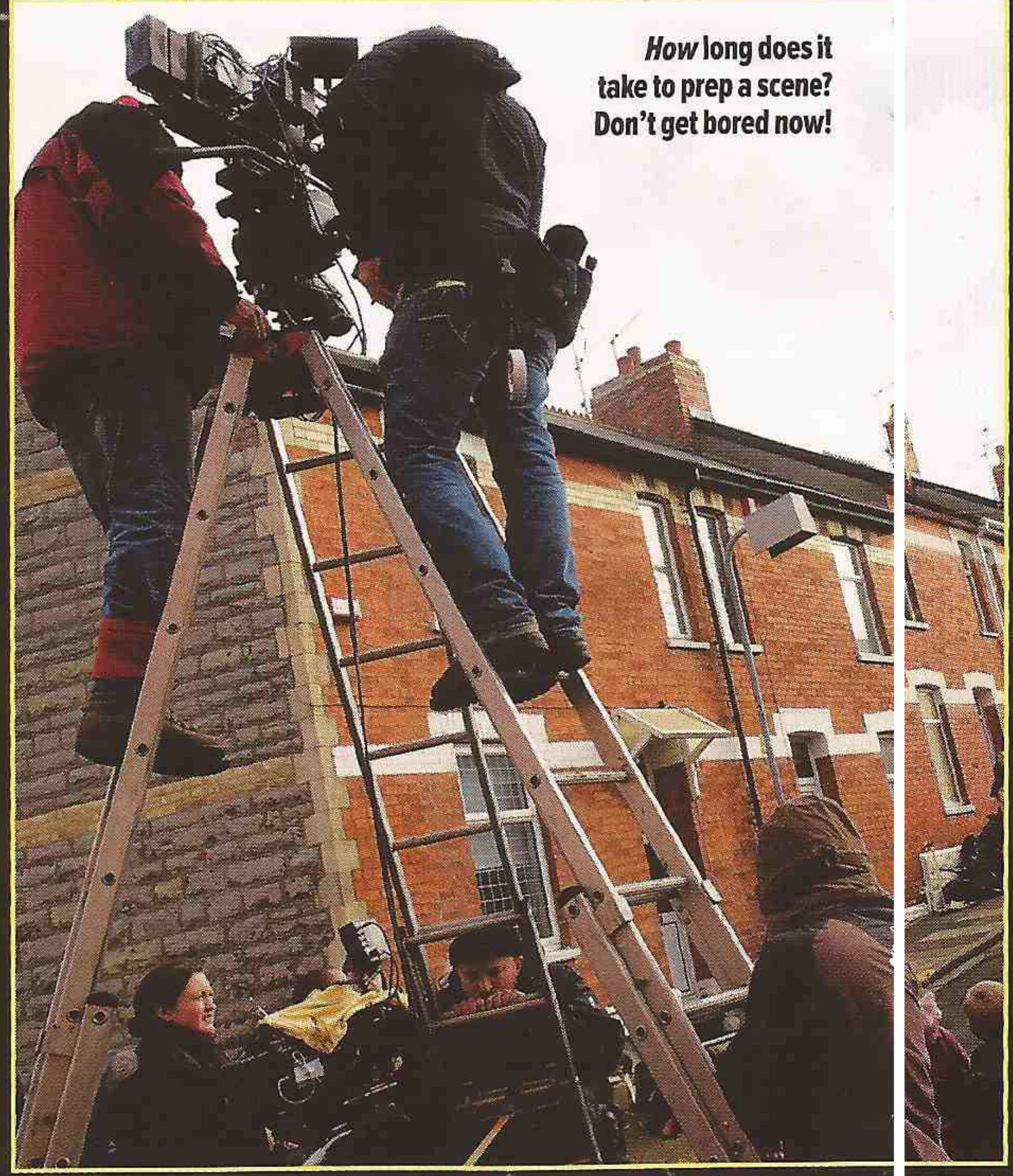
6 Billie's not in. Do you open her trailer's bin and have a rummage inside (**24**), hit the production office (**37**) or hit catering in time for dessert (**11**)?

7 "Yes," says Susie, "I almost became a stunt woman! A guy called Nick Gillard was trying to persuade me, because all the women on the register were quite short then. I bottled it before the Equity interview!" A nice revelation! Add two Journo Points and turn to **5**.

8 Catherine starts chatting, but Simon breaks up the banter, saying that another take is imminent. Deduct one Journo Point and turn to **23**.

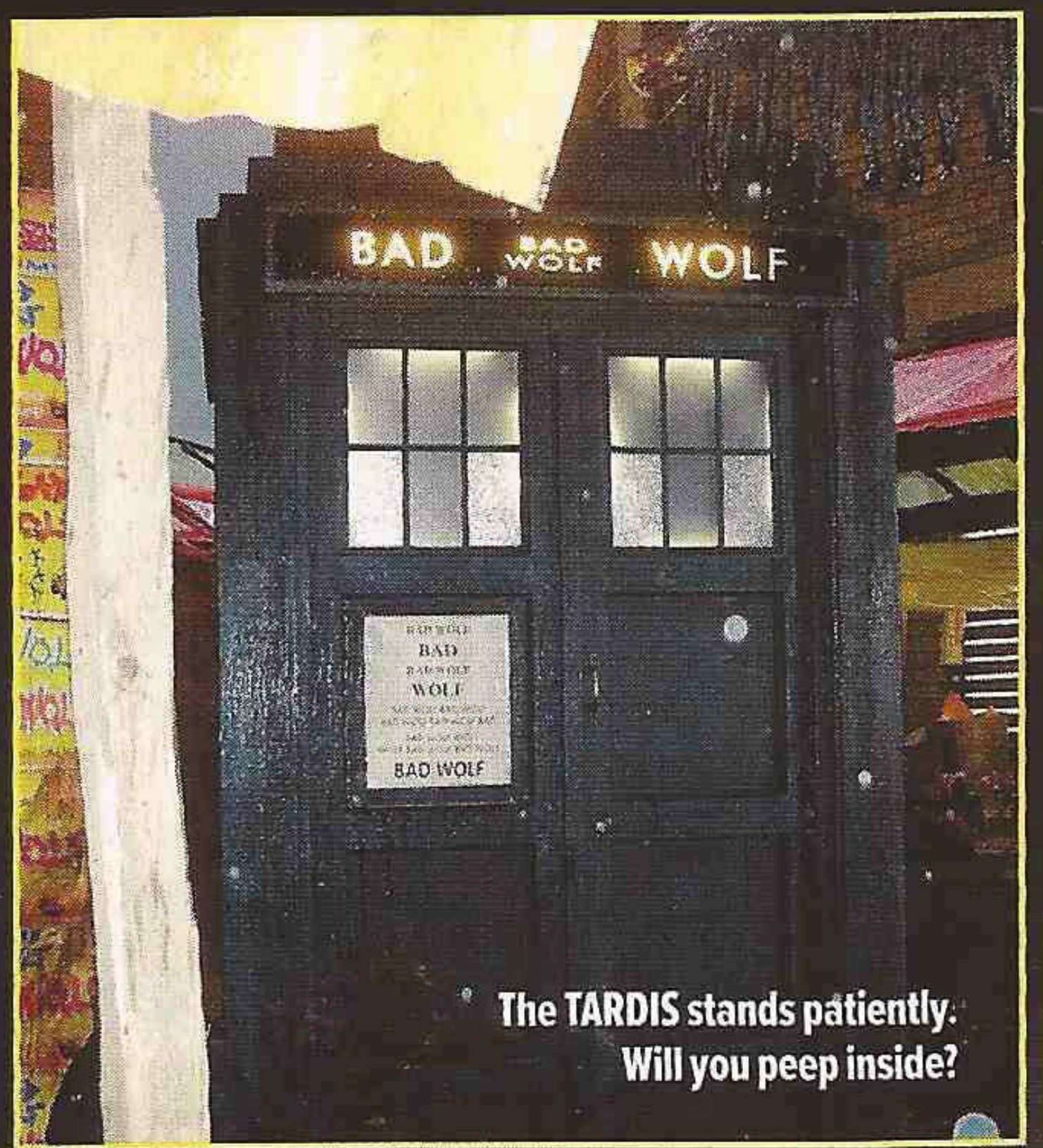
9 "Cover the cast!" says Simon, as another take ends. Billie and Catherine are offered pasties. Billie takes one, but Catherine doesn't like the way "they stick to the roof of your mouth."

It's 1am. Unless you ate pasta in catering earlier, you can't keep your eyes open and must call it a night: turn to **17**. Otherwise, you manage to press on: turn to **36**.



How long does it take to prep a scene? Don't get bored now!

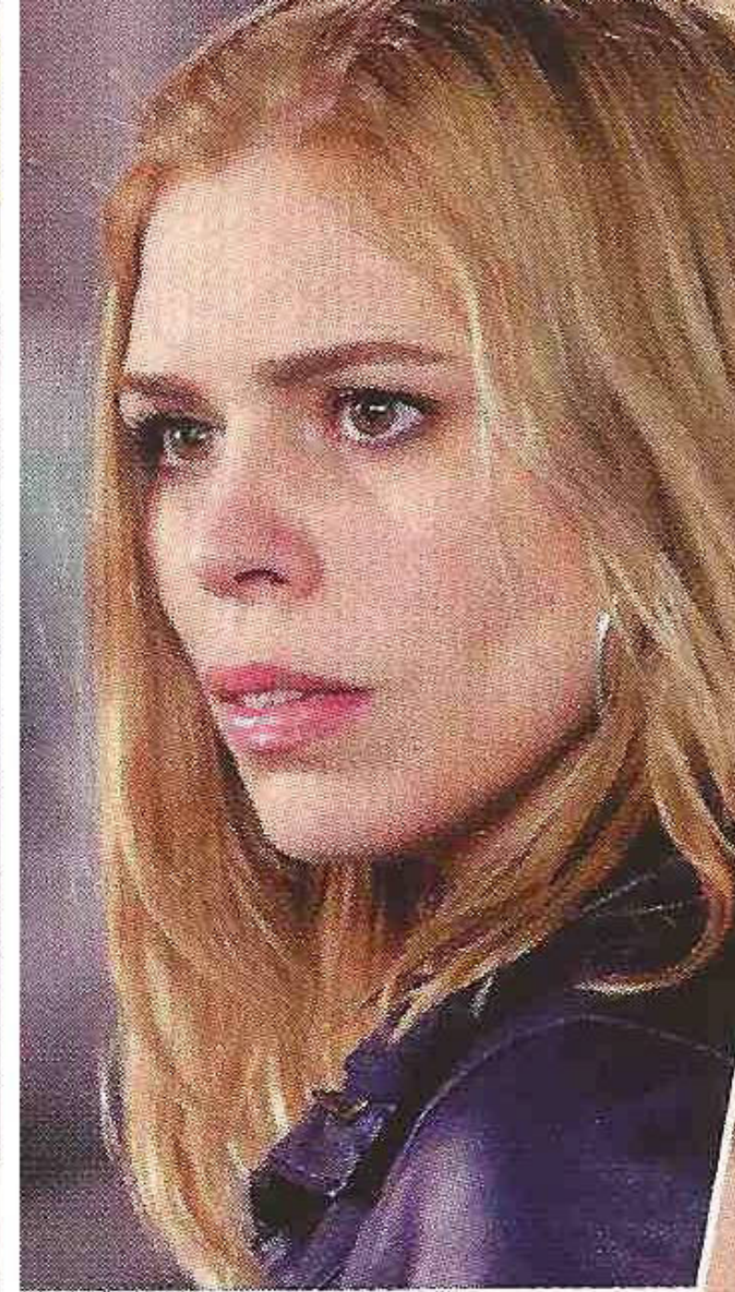
WILL YOU WATCH FROM THE SIDE, OR FROM BEHIND THE BENCH...?



The TARDIS stands patiently. Will you peep inside?

10 "It's worth explaining the format from scratch," he considers. "Since the invention of the *Doctor Who* Christmas Special, we now film 14 episodes in the time that we used to film 13, so somewhere we have to allow for an episode to be made while David is simultaneously filming a different episode. It's not actually an entirely new format – they used to do the same in the 60s, to allow William Hartnell or Patrick Troughton to have a holiday. Yet again, we follow in Verity Lambert's footsteps! This year, I came up with a simple balancing act – one story without Donna, *Midnight*, and this story, without the Doctor. I wonder if, one day, there'll be a Doctor-light tale with no references to the great man at all. That would be brave! But for the moment, yes, we all seem fascinated by what happens when the Doctor is absent. He's such a powerful figure, that the absence becomes a story in its own right."

Add three Journo Points and turn to **15**.



11 Mmm, cheesecake. Deduct a Journo Point for thinking short-term, then wander along to set by turning to **20**.

12 You arrive at Panteg Steelworks, where filming continues in a space the size of an aircraft hangar. Billie and Catherine are preparing to shoot various scenes involving Donna in the circle of mirrors. It's cold: cast and crew huddle around large portable heaters at every opportunity. You're acutely aware that you don't have much time before your train leaves Cardiff, and Catherine's out of bounds, interview-wise, because she's feeling under the weather. So you can chat with Billie (**42**), Graeme (**27**) or Millennium FX's Beetle-wrangler Charlie Bluett (**48**).

13 "I make it as equal as possible," he says. "I consider them equal and give them both the same amount of screen time. Obviously, it's Donna's story and Rose comes back. Er... I don't know how to answer that question!" Subtract two Journo Points for asking a pointless head-scratcher, and turn to **14**.

14 Your assignment ends here, as your train pulls out of Cardiff Central. Time to check your final Journo Points score:

Below zero You prawn!
1-5 Better than a poke in the eye with the sonic screwdriver.
6-12 Respectable.
13-20 Very good.
21-27 Fantastic!
28 or more **DWM** editor Tom takes you out for a pub lunch in Tunbridge Wells, and Russell sends you a congratulatory e-mail. You're a legend!

15 Russell's checking his watch, but you've got time for at least one more question. Will you ask if there's been a *Turn Left* moment in his own life (**32**), how *Turn Left* compares with previous Doctor-light stories (**44**) or where he gets his ideas (**34**)?

16 “Russell's very aware of the visual effects we've previously created,” Susie says, “so knows we have relatively free access to them. That said, every single script poses us huge and different challenges – which is why *Doctor Who* is so special.”

Susie heads off. Add a Journo Point and turn to **5**.

17 The next day, Russell T Davies awaits you in a Cardiff Bay cafe. He's immaculately dressed, and with the morning sun framing him, is quite the Adonis. Greeting you with a hug, he asks you how last night's filming went, apologises for only having a few minutes before needing to leave and view some rushes, then gently braces himself for your opening question. Will you ask whether the function of Doctor-light episodes is to make us appreciate the Doctor more (**10**), why the Doctor doesn't regenerate when he dies in *Turn Left* (**30**), when David Tennant is leaving *Doctor Who* (**25**) or whether he believes in fate (**41**)?

18 Oh dear. Susie didn't produce *The Fires of Pompeii* – that was Phil Collinson! Embarrassing. Subtract three Journo Points and turn to **5**.

19 “Yes,” he says. “Like *Utopia*, it leads you into the finale. Except this time I get to finish the job off! I said to Russell that it might have been more interesting if either I or Colin [Teague] had directed *Utopia*, *The Sound of Drums* and *Last of the Time Lords*! I love the episode I made, obviously, but I really missed not seeing it through... even if Derek Jacobi didn't make it into the next episode!”

Add two Journo Points and turn to **14**.

20 Tonight's scene will see Donna Noble and Rose Tyler sitting on a park bench (currently being kept dry by plastic sheets), while flame from the destroyed Sontaran ship blazes across the sky. Catherine Tate laughs as she and Third AD Paul Bennett jump over a small lake of rainwater, hand in hand, approaching the set. Before filming begins, do you try to grab a quote from director Graeme Harper (**45**) or producer Susie Liggat (**26**)?

The Doctor is dead! But why doesn't he regenerate...?

21 Shrewd move, this, as you end up watching a couple of Millennium FX people attempt to attach the Beetle to Catherine's back. “It looks like a novelty rucksack,” she fondly notes. “Oh God, this is like being in labour, but with fewer people around!”

When a female Millennium employee's hand accidentally slips, Catherine laughs, “Er, that's my boob! I kept quiet the first time, but when you came back for more, I thought I'd better speak up.”

There's laughter all around, and you're especially delighted as you scribble on your notepad. Add five Journo Points and turn to **14**.

22 Upon entering the trailer, you're greeted by lovely production manager Tracie Simpson, whose left hand you can't help recognising from the end of *Last of the Time Lords*. Director Graeme Harper sits nearby, wearing a flat cap and peering at his mobile. Billie Piper's here too, saying a quick hello to **DWM** before nipping back to her trailer.

Right now, the team is up against it – they're in the middle of making a last-minute change of location for Scene 11.36, mainly thanks to the weather. It was intended to be shot in a park, but will now be filmed nearby, in this very area. Everyone's heading outside, so you follow suit. Add two Journo Points for checking in with production.

You can see if catering's still open (turn to **50**) or watch the set preparation (**3**).

23 Filming continues, although one take is disrupted by increasingly strong winds blowing Catherine's hair across her face.

“Pick it up from there!” calls Graeme.

“I think I should do it again,” sighs Billie. “I was so rubbish.”

“Billie,” asks camera operator Roger Pearce, “could you wipe the rain from above your lip?”

“That's sweat!” she laughs.

And another take begins. Did you turn your phone off earlier? If so, add one Journo Point and turn to **9**. If you didn't, turn to **46**.

Filming continues through the night. But can you last the distance?

WILL YOU HEAD TO CATERING, OR TO BILLIE PIPER'S TRAILER?

24 Good God, that's *so* not the **DWM** way! A passing, dismayed crew-member raises the alarm. Ten minutes later, you're on a fast train home. Deduct 26 Journo Points and turn to **14**.

25 Having been asked this question by every mainstream journalist in the world, Russell finally loses his mind. “In his very last episode,” he snaps, steely-eyed. “Now leave me alone!”

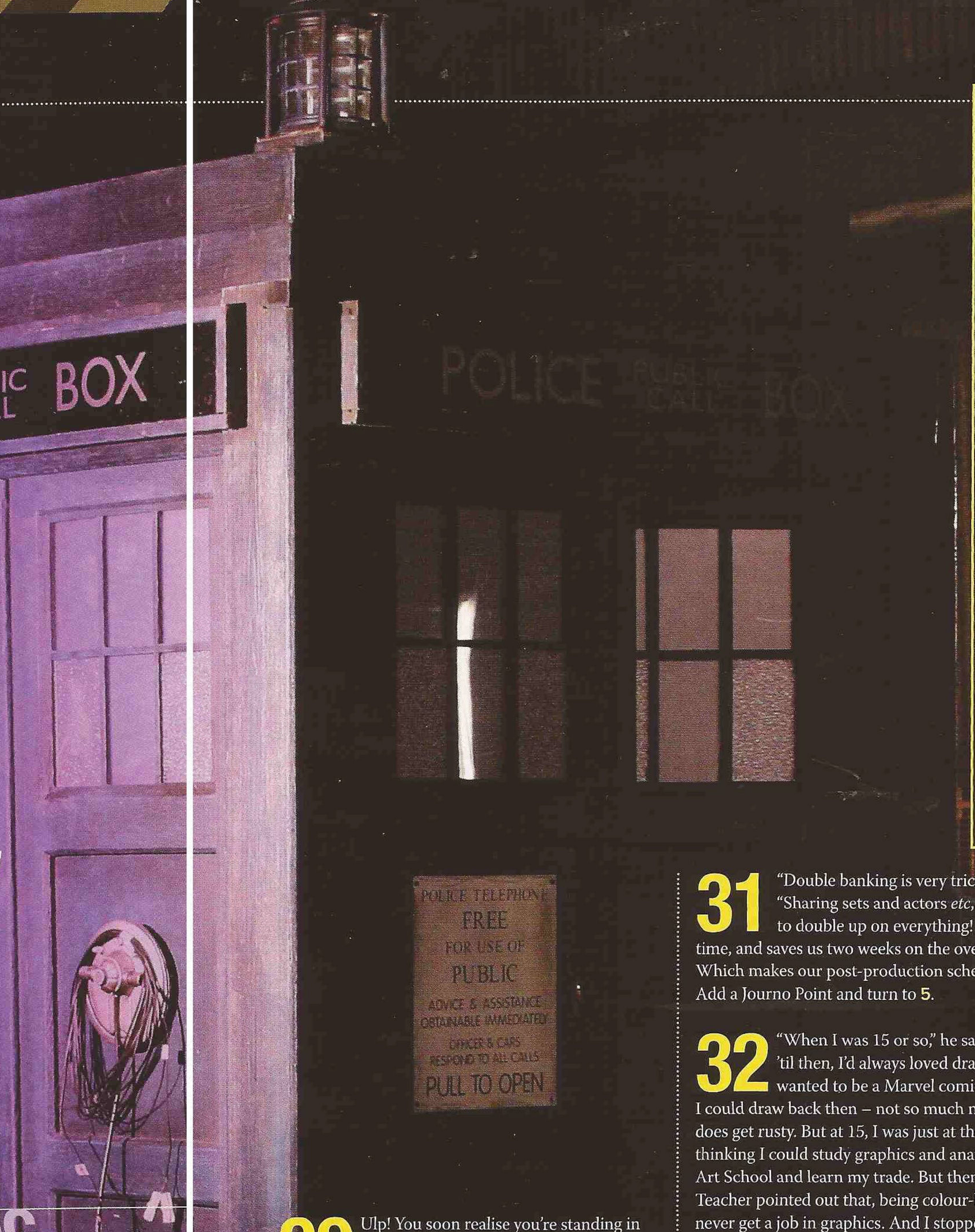
With a great shriek, he grabs the edge of the table and flips the whole thing over. Coffee and bone china lash the walls!

You flee the café in shame. Deduct 10 Journo Points for enraging the guv'nor, and turn to **14**.

26 Despite keeping one eye on the monitor screens, Susie is happy to answer a quick question. Add one Journo Point. Will you ask her if there's been a *Turn Left* moment in her own life (**7**), how much easier it is to produce a story which uses pre-existing effects (**16**), how this compares to her logistical nightmare of producing *The Fires of Pompeii* (**18**), what the advantage is of shooting *Turn Left* at the same time as *Midnight* (**31**) or whether she believes in the butterfly effect (**35**)?

27 Filmi CRRRRASH! Graeme's just walked into one of the lamps in the mirror-circle. It's on the floor in pieces! Thanks to the crew's resourcefulness, however, it's soon replaced and he has a spare moment to chat. Will you ask him how he works out how to divide screen-time between two stars like Billie and Catherine (**13**), how he thought last night's shoot went (**49**), whether *The Doctor's Daughter* was a tougher shoot for him (**38**) or whether he thinks of *Turn Left* as the first of a three-parter (**19**)?

28 “Oh, right,” he shrugs, as you hand over the fare. “Puffins, is it? Don't know how many you'll see 'round here.” Add one Journo Point for upholding secrecy and turn to **2**.



POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO ALL CALLS
PULL TO OPEN

“It's like a novelty rucksack!” You carefully watch as the Beetle is attached to Catherine Tate's back...

29 Ulp! You soon realise you're standing in the shot. Everyone's waiting for you to get out of the way. Deduct two Journo Points. Between this first take and the second, will you grab a word with Catherine (**8**) or wait and observe (**47**)?

30 “Well, you won't have seen this in the script,” he reveals, “but there'll actually be an ADR line added to that effect. Notice that Private Harris is out of vision when he says ‘Must have happened too fast for him to regenerate’, cos that line will be added! It's fascinating, that, cos I think some new viewers of *Doctor Who* assume that regeneration means that the Doctor can never die. But that's never been the case! If he's dead, he's dead. Bullet to the head, flattened by concrete, thrown into a compost machine, no more Doctor. It's only if he's dying that he stands a chance. I think, as a long-term fan, I'd taken that so much for granted that I forgot to say so in *Turn Left*. It was only when I was watching the final, online edit of the show, that it clicked – some kids might be expecting a regenerative glow, underneath those ambulance blankets! So right at the very last minute, we got the actor, Clive Standen, to add that line. I imagine, by the way, that the Doctor died because half the Thames Flood Barrier fell on his head. It's not pretty, under those blankets. But then, when is it?”

Nice quote. Add four Journo Points and turn to **15**.

31 “Double banking is very tricky,” says Susie. “Sharing sets and actors *etc*, while having to double up on everything! But it buys us time, and saves us two weeks on the overall schedule. Which makes our post-production schedule work.” Add a Journo Point and turn to **5**.

32 “When I was 15 or so,” he says. “Up 'til then, I'd always loved drawing, and wanted to be a Marvel comic artist. God, I could draw back then – not so much now, it really does get rusty. But at 15, I was just at the point of thinking I could study graphics and anatomy, go to Art School and learn my trade. But then the Careers Teacher pointed out that, being colour-blind, I'd never get a job in graphics. And I stopped thinking about it, right there and then. I don't even think that advice was true, but that was a quiet little moment in which my life could have gone in a completely different direction. The world was robbed of The Gay Avenger and his sidekick Pom-Pom.”

Add three Journo Points, and sneak in one more question. Do you ask how *Turn Left* compares with previous Doctor-light tales (**44**) or where Russell gets his ideas (**34**).

33 “Oh really?” he says, becoming animated. “My daughter and her friends love *Doctor Who*! I'll give 'em a call – maybe they'll come down and have a look.” Subtract one Journo Point for betraying secrecy and turn to **2**.

34 “A shop in Abergavenny,” he says. “It's called The Ideas Shop, and is just off the Gilwern junction. It also sells wool. But if you're really interested in where ideas come from, I've got a book about that very subject, coming out in Autumn 2008. Which I would never stoop to plugging. Oh no.” A good answer to a bad question: lose one Journo Point. Russell makes his excuses and leaves, but does suggest you make one last set visit: turn to **12**.

35 “Yes I do,” she nods. “Not just physically. But it's subtle. It can take a very long time before one realises that perhaps our tiny actions and decisions manifest their effect in huge and different ways. We're all linked in a very fragile way...”

With that, Susie heads off. Add one Journo Point and turn to **5**.

36 During one take, when Billie tells Catherine, “You're going to die”, they disintegrate into laughter and Billie does some dance moves. Wonderful corpsing fun. Somewhere around 1.40am, Catherine mentions that she's keen to avoid “the *EastEnders* moment” in this scene – she suggests a change which prevents Donna from keeping her back to Rose while talking to her. To celebrate Catherine's victory, Billie and Catherine perform the *'Enders* drum-beats together.

That's a wrap. Add three Journo Points for going the distance, then get a good night's sleep and turn to **17**.

37 The trailer's lights are on, but nobody's home. They're all out, working on a last-minute location change. You head over to catering, but they've shut up shop. Deduct one Journo Point for going without food and turn to **20**.

38 Argh! Alice Troughton directed that episode. Deduct three Journo Points and turn to **14**.

39 You're safely out of the camera's gaze and the first take goes well. Between this and the second take, do you grab a word with Catherine (**8**) or wait and observe (**47**)?

40 You switch the phone off, then look around, before trying to decide what to do first. You can head to catering (turn to **50**), the production office (**22**) or Billie Piper's trailer (**6**).

41 "Not at all," he says. "Not a jot. No fate, no destiny, no predetermination, nothing. We're all just blundering along. I do love that notion of parallel universes, though – which they say is very real, there's been a documentary on BBC Four and everything – cos that means somewhere, somehow, you got everything right. And slept with movie stars too. Let that console you, in the gutter."

Add one Journo Point and turn to **15**.

42 "I'm still not quite with it," Billie confesses sleepily, while having her hair brushed. "I need to floss. I need to brush my tongue. Ooh no, that makes me gag!"

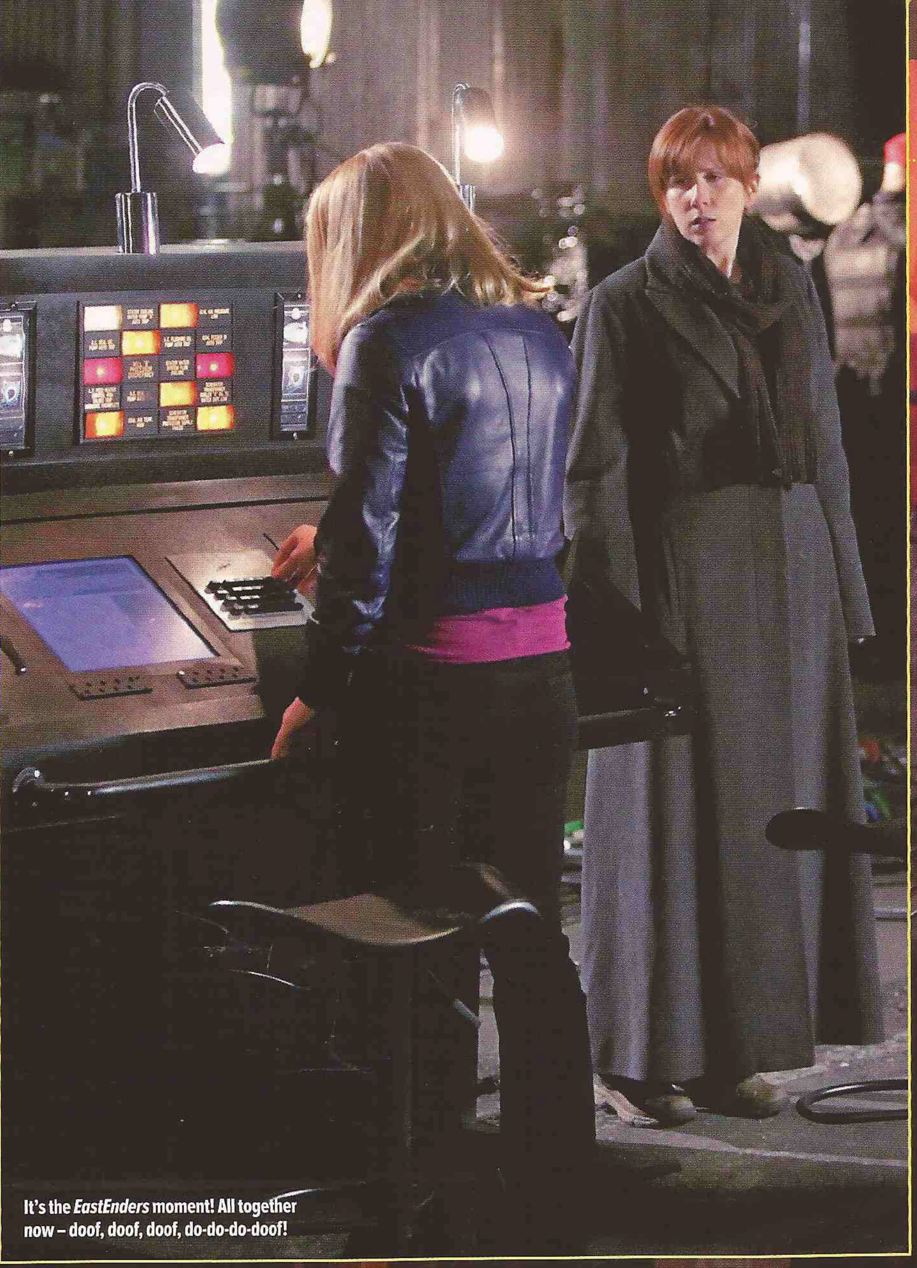
You ask how it feels to be back on *Doctor Who* after all this time, but with no David Tennant to be seen. "It feels all right, actually," she smiles. "There's no David, but I get Catherine so that's fine. David Schmavid, ha ha!"

Add three Journo Points. There's still time to chat to Graeme (**27**) or check out that Beetle (**48**).

43 Looking around, you try to decide what to do first. You can head to catering (turn to **50**), the production office (**22**) or Billie Piper's trailer (**6**).

44 "Well, this time, the Doctor's absence *is* the entire story," he says. "Think of how many times the Doctor has saved the world, remove him and watch what happens. Of course, since everything's seen from Donna's perspective, then we deal with current-day events only, from *The Runaway Bride* onwards. Believe it or not, I did spend a long time wondering what happened to those off-world and historical tales, with no Doctor. I almost put in a line of dialogue explaining that UNIT had sent time-commandos back to 1599, to stop the Carrionites, before deciding that was a reference too far. And it was fun, imagining that old Professor Yana was still pottering away on Malcassairo, never realising who he was! And that the poor old crew of the *Pentallian* ran out of their 42 minutes and burnt alive! But in the end, I left that sort of stuff to fan-fiction – including my own! – and concentrated on how much the 21st century must be suffering."

Add three Journo Points, *unless* the first question you asked Russell was about the Doctor-light story's function, in which case your questions have been too similar: have just one Point! Russell has to go now, but suggests you make one last set visit: turn to **12**.



It's the *EastEnders* moment! All together now – doof, doof, doof, do-do-do-doof!

Producer Susie Liggat and director Graeme Harper. But – oh no! – you only have time to chat to one of them!

YOU CAN CHAT TO BILLIE PIPER OR GRAEME HARPER – OR WILL YOU CHECK OUT THE BEETLE...?

45 Graeme very politely asks if you can chat tomorrow instead. You turn to look for Susie, but she's vanished, like Rose Tyler. Deduct two Journo Points for badgering a director while they're directing, and turn to **5**.

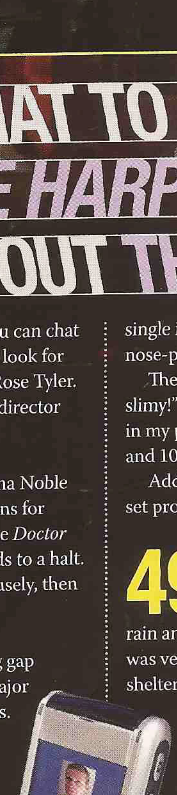
46 Just as Rose Tyler's telling Donna Noble what the Doctor's absence means for the world, your mobile plays the *Doctor Who* theme tune. Loudly. Production grinds to a halt. Deduct four Journo Points, apologise profusely, then go to **9**.

47 Good choice – there's only a big gap between takes when there's a major change of the cameras' positions. Have a Journo Point and turn to **23**.

48 "Only its body moves," says Charlie, showing you the Beetle, "to make the legs *look* like they're moving. But it's fairly subtle. They don't want it to go too mad!" Charlie's bag of tricks also contains a single insect feeler, "for close-ups. It also doubles as a nose-picker!"

The Beetle looks slimy, but feels dry. "It *will* be slimy!" assures Charlie. "You get some funny looks in my profession, going into Boots to buy baby wipes and 10 tubes of KY Jelly!"

Add one Journo Point, then follow the Beetle's on-set progress (**21**), or grab Graeme (**27**).



49 "Our main concern was whether our ill Catherine was going to be all right to sit in a park at two in the morning, with the rain and wind howling around. The original location was very open and up a hill, so Susie found a more sheltered area. I must admit, at first I didn't think it looked very exciting, but we made it look really good – very bleak and lonely, and the two of them played it very well." Add a Journo Point and turn to **14**.

50 You walk up the steps to the serving hatch, conscious that this is a late shoot, finishing at 2am. Do you choose the pasta (turn to **4**) or go for dessert (**11**)?

Shops sold out?

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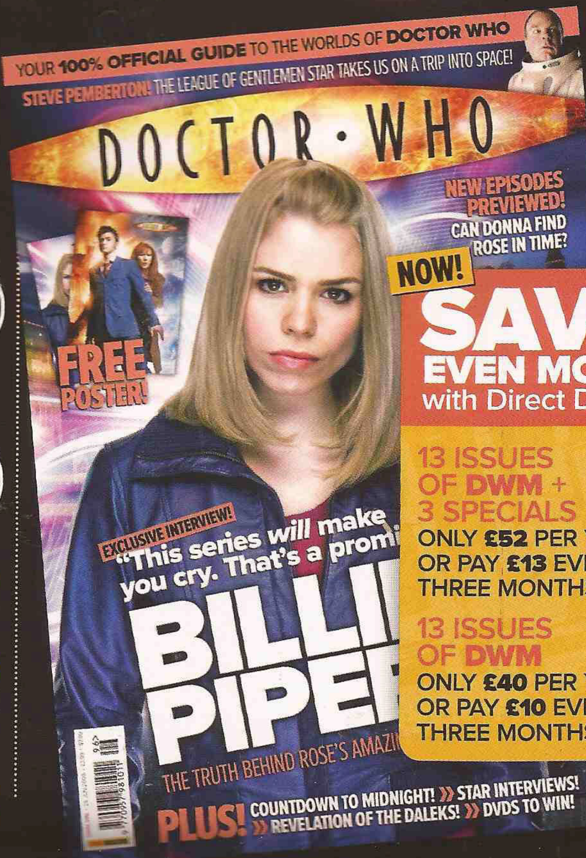

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DARK SKY

She might have had an awful lot of lines to learn, but Lesley Sharp tells Benjamin Cook what made her determined to face the fears of Planet Midnight...

She's INSANE!!!

There's a moment in *Midnight*, broadcast the other week, that's bound to have sent shivers down the spines of even the most hardened *Doctor Who* fans, seasoned horror buffs, fully-grown adults and other brave souls. A proper bowel-moving, cry like a six-year-old girl moment. It comes after 19 minutes and 24 seconds, and it's merely this: Sky Silvestry turns round…

"Oh my God!" shrieks Lesley Sharp. "In the script, Russell [T Davies] had written 'Sky turns around slowly', and then – I remember it, because it was almost like it was in bold, capital letters – it said 'AND SHE'S INSANE'!" Lesley laughs out loud. "I thought, oh yeah, I know how he wants me to play that." You knew the moment you read it? "I think so. For most actors, that's kind of what pulls you in. You think, ooh yeah, I really want to have a go at that."

Taking on the role of Sky Silvestry in *Doctor Who* was, says Lesley, "a no-brainer". From the moment she read the script, she knew that she wanted to do it. "I'd not read anything like it before. It's an amazing piece of drama in its own right." Lesley had starred in two previous Russell T Davies productions, *Bob & Rose* (2001) and *The Second Coming* (2003). "Russell has become a friend as well as a colleague. I was keen to work with him again. I'm a great admirer of the way that the new *Doctor Who* has gone. It's wonderfully written and executed. It's a classy drama series."

Lesley's only misgivings were over the amount of line-learning as Sky. "It did look as though I was going to have to learn the whole script. In fact, there were ways around that. For some sections, when I was speaking in sync, we used autocues. The director, Alice [Troughton], worked out very specifically which bits I was going to be on camera for and which bits I wasn't, so I only had to learn certain sections. Also, I did quite a lot of work on it in post-production, so it wasn't as bad as it appeared to be. It was really great fun to go that bonkers."

An on-screen spook-fest is scariest when you sense that the actors believe in what's going on. "Hopefully, that's what we did with *Midnight* – otherwise there's no point. It just becomes a camp mickey-take, doesn't it? Also, it's a genuinely frightening script. It's really creepy. I found it quite disturbing. There have been a number of episodes like that. The one I'm thinking of in particular – which I know several children found frightening – was with the child in the gas mask looking for its mother [2005's *The Empty Child*/*The Doctor Dances*]. Those kinds of things tend to be far more frightening than actual monsters. It's the psychological scares that gets people."

> "*MIDNIGHT* IS REALLY CREEPY. I FOUND IT DISTURBING. IT'S THE PSYCHOLOGICAL SCARINESS THAT GETS PEOPLE."

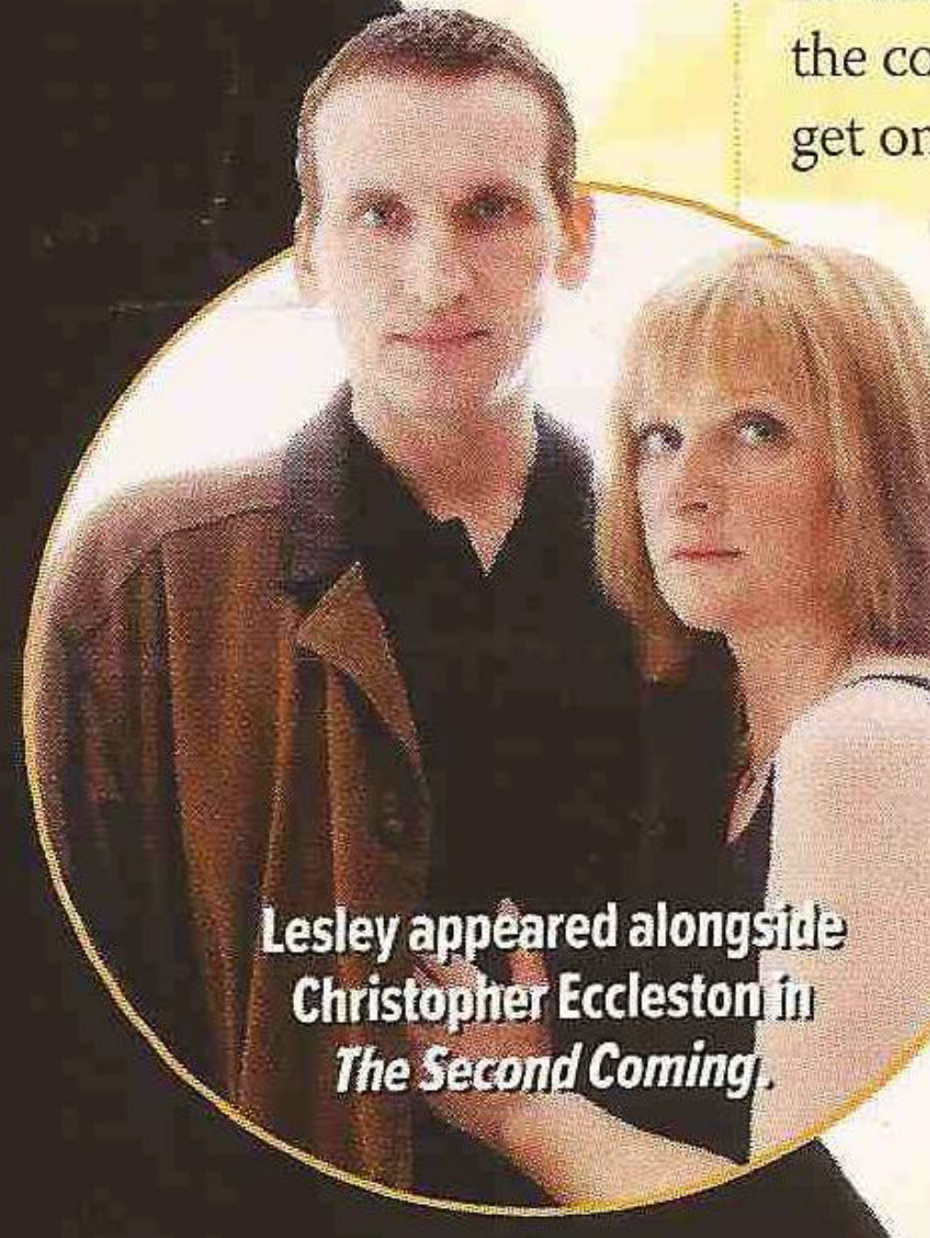
For the cast of *Midnight*, stuck on the Crusader 50 space shuttle, the week-and-a-half shoot was nothing if not cramped.

"Thankfully, it was a fantastic bunch of people," says Lesley. "A really high-quality cast. It was great to work that intensely on one episode. Everybody took it seriously, but we had a laugh as well."

So cabin fever didn't set in? "Yes, well, we were on the same set every day, and you went for it again and again and again. All that repetition. That's tiring, maintaining your concentration. But we wanted to do the script justice."

But what is it that defines a Russell T Davies script? She's done three of them now. "He can write about very serious things, but also he's got this brilliant sense of humour. That's a delight for an actor to work with. I think there's a hunger out there from audiences, too, to go on rich and expansive journeys. Too many programme-makers underestimate audiences."

In *The Second Coming*, Lesley starred opposite Doctor-to-be Christopher Eccleston. The word that tends to follow him around, when he's written about and discussed, is 'intense'. "I suppose the connotations of that word could be negative," considers Lesley, "but what I found, and really admired about working with Chris, was his absolute commitment to the job in hand. That doesn't mean he's not able to have a joke, but he cares passionately about the work. I absolutely loved working with him and would love to work with him again. He's one of the best actors in the country. I think he's sensational." Do you have to get on with your co-stars to achieve such chemistry on screen? "I do," she replies. "Sometimes, probably, you can fake it, but I find that terribly hard."

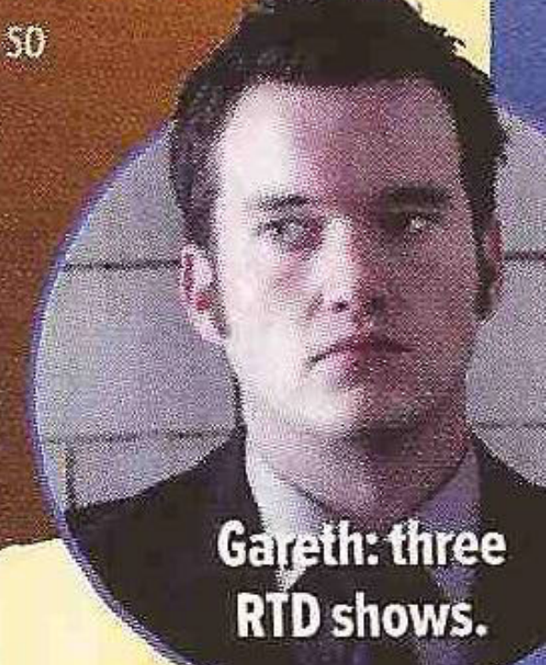


Lesley appeared alongside Christopher Eccleston in *The Second Coming*.

David Tennant, says Lesley, is a very different kind of actor to Eccleston, except "he's equally compelling. When Sky is copying people's speech patterns, we both had to learn the square root of pi to two or three dozen decimal places, but it was almost impossible to keep up with David. His speech pattern, the rate at which he speaks, is phenomenally fast. Really, really quick. He learns pages and pages and pages. And the rate at which he speaks is the rate at which he thinks. Russell explained to me that David's Doctor has a lot to say, because that's David. He's so bright. Isn't that brilliant, though? The things that Russell thinks about and then reinterprets – I think they're both amazing." DWM

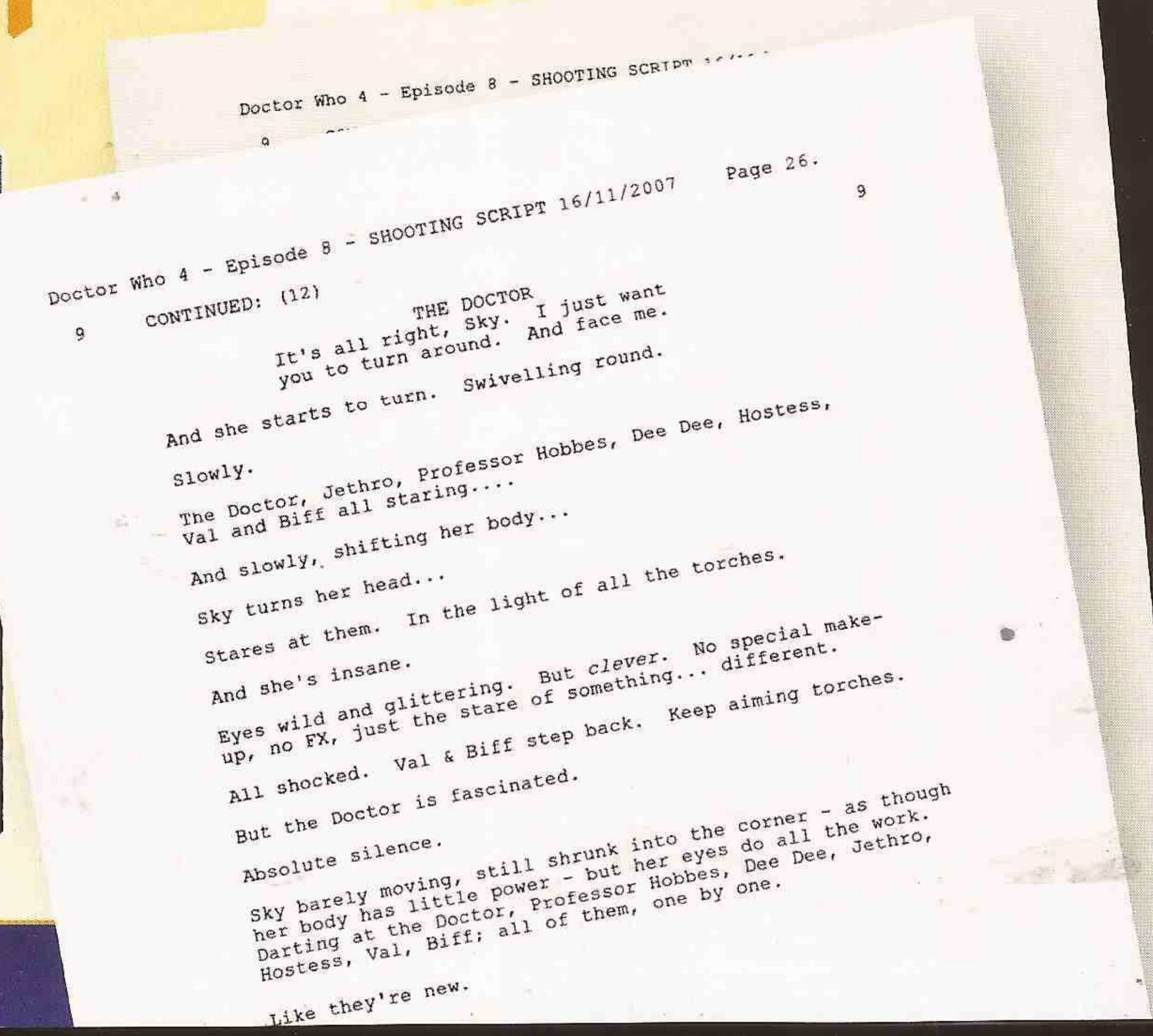
NUMBER CRUNCHING

Lesley Sharp has now appeared in three different Russell T Davies-penned productions (*Bob & Rose*, *The Second Coming*, *Doctor Who*) – so is this a record? Almost… but not quite. Her *Midnight* co-star Daniel Ryan has also notched up three (*Bob & Rose*, *Doctor Who*, and Davies' episode of *Linda Green*). Also, as of the *Doctor Who* Series Four finale, Gareth David-Lloyd will have appeared in *Mine All Mine* as well as Davies-penned episodes of both *Torchwood* and *Doctor Who*, although he plays the same character, Ianto Jones, in the latter two (and a character called Yanto Jones, interestingly, in *Mine all Mine*), so does he still qualify for the hat trick? No matter, because the winner is Judy Holt, whose four – count 'em – Davies-penned credits are episodes of *Children's Ward*, *Springhill*, *Queer as Folk*, and the *Doctor Who* episode *The Long Game*, as Adam's Mum. "But she played Sister Mitchell in *Children's Ward*," considers Russell, "and Adam's surname was Mitchell, and both Mitchells lived in Manchester… so I wonder if it was the same character, in a unique Granada/BBC crossover… which, according to the rules, might bring her back down to three. Yes, there are rules! And look, Lesley Sharp is back on her feet and heading for that winners' podium, with violence in her eyes, oh yes…"



Gareth: three RTD shows.

Aargh, don't hug her!



Doctor Who 4 - Episode 8 - SHOOTING SCRIPT

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Doctor Who 4 - Episode 8 - SHOOTING SCRIPT 16/11/2007     Page 26.
  9     CONTINUED: (12)                                          9
                           THE DOCTOR
                 It's all right, Sky.  I just want
                 you to turn around.  And face me.

        And she starts to turn.  Swivelling round.

        Slowly.

        The Doctor, Jethro, Professor Hobbes, Dee Dee, Hostess,
        Val and Biff all staring....

        And slowly, shifting her body...

        Sky turns her head...

        Stares at them.  In the light of all the torches.

        And she's insane.

        Eyes wild and glittering.  But clever.  No special make-
        up, no FX, just the stare of something... different.

        All shocked.  Val & Biff step back.  Keep aiming torches.

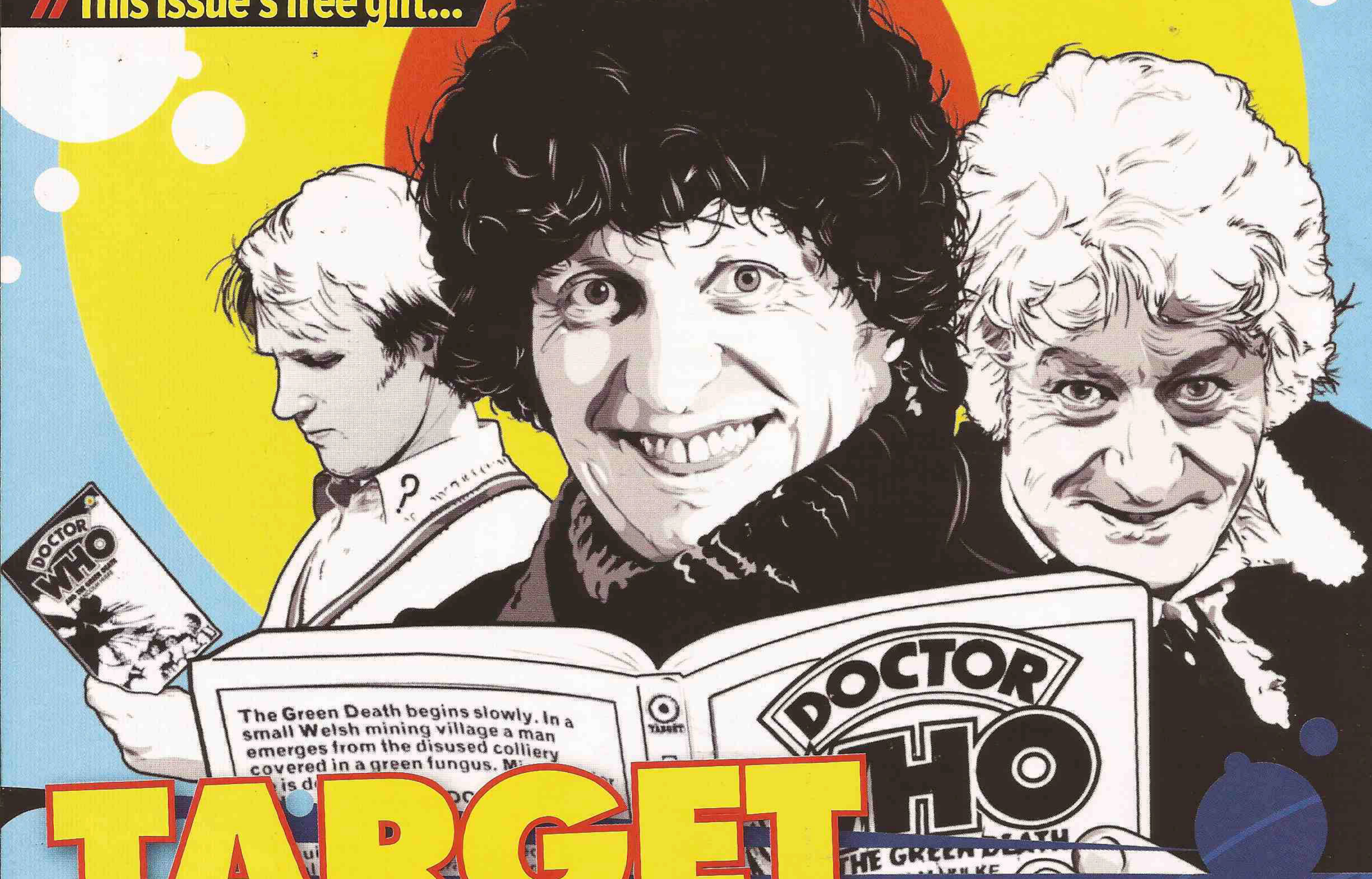
        But the Doctor is fascinated.

        Absolute silence.

        Sky barely moving, still shrunk into the corner - as though
        her body has little power - but her eyes do all the work.
        Darting at the Doctor, Professor Hobbes, Dee Dee, Jethro,
        Hostess, Val, Biff; all of them, one by one.

        Like they're new.
```

All smiles at this stage of the journey...


DOCTOR WHO
The Green Death begins slowly. In a small Welsh mining village a man emerges from the disused colliery covered in a green fungus. Mi
is d
TARGET
DOCTOR WHO
THE GREEN DEATH
WILKE

TARGET PRACTICE!

Want to know more about the *Doctor Who* paperback novel attached to this issue of **DWM**? Then join us as we take a closer look at the world of Target Books...

If you were a *Doctor Who* fan in the 70s or 80s, chances are you'd have had a handful of Target *Doctor Who* novelisations on your bookshelf.

Between 1973 and 1993, Target Books published nearly every *Doctor Who* television adventure to date in book form – some written by the original writer of the TV story, many others adapted by 70s script editor Terrance Dicks.

These novels were the lifeblood of *Doctor Who* fans. In the days before videos, DVDs, or regular TV repeats, reading these books was the only way to relive your favourite adventures over and over again. Sometimes they could even become the *definitive* versions of the story – for this fan, the Fifth Doctor's first words will always be "Well that's the end of that. But it's probably the beginning of something completely different..." from page 127 of *Logopolis*.

These days, it might be argued that novelisations are redundant – although personally I'd pay good money to see the TV episodes from 2005 onwards adapted by BBC Books. Perhaps one day? Please?

It's claimed that Target's *Doctor Who* novelisations sold over 12 million copies worldwide. Today, there's a whole new generation of *Doctor Who* fans who have never read these stories, and to whom they will be as fresh and as exciting as they were when they were first published. This issue of **DWM** includes a free copy of one of 27 titles from the *Doctor Who* library. If you're one of those new fans, you're in for a treat!

If you're an oldie like me, well, why not wallow in some nostalgia?

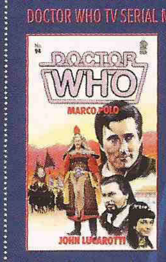
We approached a number of writers (some of whom have gone on to write their own *Doctor Who* stories) to choose one of our free books and explain why the range was so special. We've chosen one story for each of the first seven Doctors...

TOM SPILSBURY

DOCTOR WHO
AND THE TENTH PLANET
GERRY DAVIS
TERRANCE DI

◎DOCTOR WHO–MARCO POLO

BY JOHN LUCAROTTI (PUBLISHED 1984, BASED ON THE 1964 DOCTOR WHO TV SERIAL MARCO POLO, BY JOHN LUCAROTTI)



It's rarely acknowledged, but Target Books rescued the reputation of the 1960s 'pure historical' adventures. More by accident than design, it must be said – by the mid-1980s, with the Third and Fourth Doctors' adventures pretty much mined out, and more recent stories appearing in novelised form within months of their being televised, the publishers were forced to dig deeper to maintain the supply, sinking boreholes into the lower strata of the First and Second Doctors. ('Scraping the bottom of the barrel', if you're not inclined to be charitable.)

They went on the hunt for long-forgotten teleplay writers, seeking out John Lucarottis and Donald Cottons and William Emmses as if searching for JD Salinger. Lucarotti was first, breathing new life into his own *The Aztecs*, which details the TARDIS travellers' struggles to extricate themselves from the alien mores of sixteenth-century Mexico. But *The Aztecs*, literally all blood and thunder, isn't so far removed from the then-traditional four-part *Doctor Who* adventure: find and replace 'Mexico' with 'the planet Yarg', substitute 'the goddess Xbxqxx' for 'the goddess Yetaxa', and Earthling rocketeers for the encroaching Conquistadors, and – well, who would know the difference?

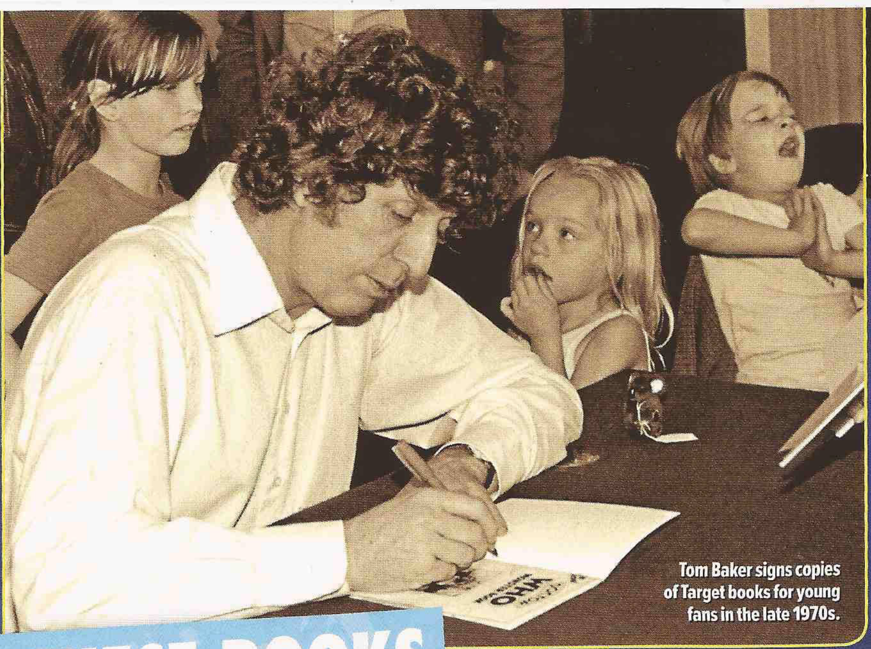
Marco Polo is a quite different proposition. The deadliest of the early historicals, it's a seven-episode telling of a six-month caravan journey to thirteenth-century Cathay, and it's not for the uncommitted. As a novel, it makes sense. The original resorts to a literary device – extracts from Marco's diaries – to show time passing, but a six-month caravan journey is the stuff of literature: of *Gulliver's Travels*, of *On*

Illustration ANTHONY DRY

the Road. Here, the *journey* is the story, not the stuff glossed over in between another failed effort by Khan Noghai's clansmen to steal the TARDIS. It's a journey for the *characters*: for teenager Ping-Cho, condemned to an arranged marriage and dazzled by Susan Who's freedom of expression ("This language of yours is very strange… but I think I dig it"); for the Doctor, his overwhelming self-confidence conclusively shattered in the two short and devastating sentences at the foot of page 135. It's got a neater, *better* ending, too, its final paragraph making the adventure whole.

Like Donald Cotton's often laugh-out-loud funny novelisations of *The Myth Makers* and *The Romans*, Target's *Marco Polo* reads less like a version of a TV adventure, more like a story in its ultimate form.

ALAN BARNES

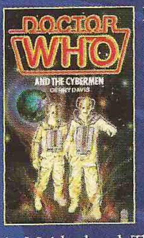


Tom Baker signs copies of Target books for young fans in the late 1970s.

> **'BEFORE VIDEO, THESE BOOKS WERE THE ONLY WAY YOU COULD RELIVE OLD STORIES…'**

◎DOCTOR WHO AND THE CYBERMEN

BY GERRY DAVIS (PUBLISHED 1974, BASED ON THE 1967 DOCTOR WHO TV SERIAL THE MOONBASE, BY GERRY DAVIS AND KIT PEDLER)



For me, *Doctor Who* books have always been the single most important part of being a fan – other than the television series itself… although there have been times when Target novelisations actually won out that battle!

So there I am, 1975, a top year for Target novels. WHSmiths in Maidenhead. This was an era when dinosaurs ruled the Earth, people used abacuses to count to ten and we all thought the world sat on the back of a giant tortoise. Well, all right, maybe none of that's true, but it was an era before we knew what Target books were coming next. Publication dates? Cover proofs? Pah, those were things so magical and unheard of, we never gave 'em a thought. I really believed that the magic book fairy would turn up on a Saturday morning with a new Target novel every week! Obviously most weeks I was disappointed, but imagine my surprise – and delight – one day when there wasn't just one, but *two* brand new books! There! On the shelf. Next to *Doctor Who and the Dæmons*. And *Doctor Who and the Abominable Snowmen*. One was *Doctor Who and the Giant Robot*. Garish cartoony cover, yukky new logo, silly Tom Baker head on the 'O' of WHO.

But next to it, still sporting the black chunky logo was a Chris Achilleos cover of Patrick Troughton and a green Cyberman from *The Invasion* (I assumed the Cybermen were green cos the tinted photos in the *Radio Times Tenth Anniversary Special* made 'em look green). I also therefore assumed this was an adaptation of *The Invasion*.

Doctor Who and the Cybermen.

I raced home with them both, ignored *The Giant Robot* (cos, like, who cared, it'd only been on telly a few weeks ago) and devoured this fantastic story about the sewers and Tobias Vaughn and a Cyberman in a cupboard and St Paul's and… and…

Where was the stuff I remembered from my childhood?

Instead, it was a Moonbase, Ben and Polly… and I was captivated. Any momentary disappointment washed away by what I still to this day believe is a prime example of what the Target novels did best. Echo the original serial, but garnish it, add new layers, hide the wires on the spacesuits and Cyberships, and add whole new depths to things like Cocktail Polly, sugar, black veins, the Piper…

It was the last book to have that old logo, those marvellous circular motiffed Achilleos covers, a coloured spine and back cover, internal artwork that allowed me to colour the Cybermen green… it was the end of an era for Target Books, but oh, what a *fantastic* way to go out.

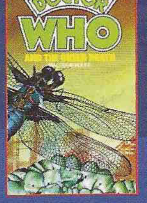
I love that book. Like all things to do with *Doctor Who*, it encapsulates nostalgia, a rose-tinted reminder of being 12 years old and the thrill of discovering a brand new story I had no memory of.

A treasure. Like all those early Target novelisations, national treasures, all of 'em…

GARY RUSSELL

◎DOCTOR WHO AND THE GREEN DEATH

BY MALCOLM HULKE (PUBLISHED 1975, BASED ON THE 1973 DOCTOR WHO TV SERIAL THE GREEN DEATH, BY ROBERT SLOMAN)



The Green Death is the only Target novelisation Malcolm Hulke adapted from a script he didn't write, but he really makes it *his* story. As with his own material, he concentrates on character, adding such layers to minor parts that it comes as a shock to see the TV version later (as was always the experience of my generation) and realise how slight they are on screen. Hinks, the security man, especially, is shown to be a frightening sadist (although his fascination with 'horror comics' shows that Hulke bought into the moral panic on that subject from a decade earlier). Hulke re-sets the order of priorities of the TV show, so that the working and closure of the mine (portrayed with vast attention to detail) is central, Jo and Cliff's romance (and how wonderful it is to have access to their inner lives!) the subplot, the sci-fi a means to an end, and a lot of the action sequences and to-ing and fro-ing either cut or just reported. But he turns the Metebelis Three sequence into a thing of beauty with an enormous budget. And what other writer would decide to write the attack on Jo from the *maggot's* point of view? Not only does that crank up the suspense, but it does a very *Doctor Who* thing, showing us that even this most vile of monsters is just a natural creature, acting on instinct.

I remember, when reading it as a kid, that this book felt a bit 'too grown up' for me, in that I sought more straightforward storytelling. Reading it again, *that's* its great strength. The moral voice of Malcolm Hulke, his concern for everyday people, his desire to write a proper novel that went where TV couldn't go, in terms of character and viewpoint, all of these things put him in the front rank of *Doctor Who* prose writers.

PAUL CORNELL

◎DOCTOR WHO AND THE CREATURE FROM THE PIT

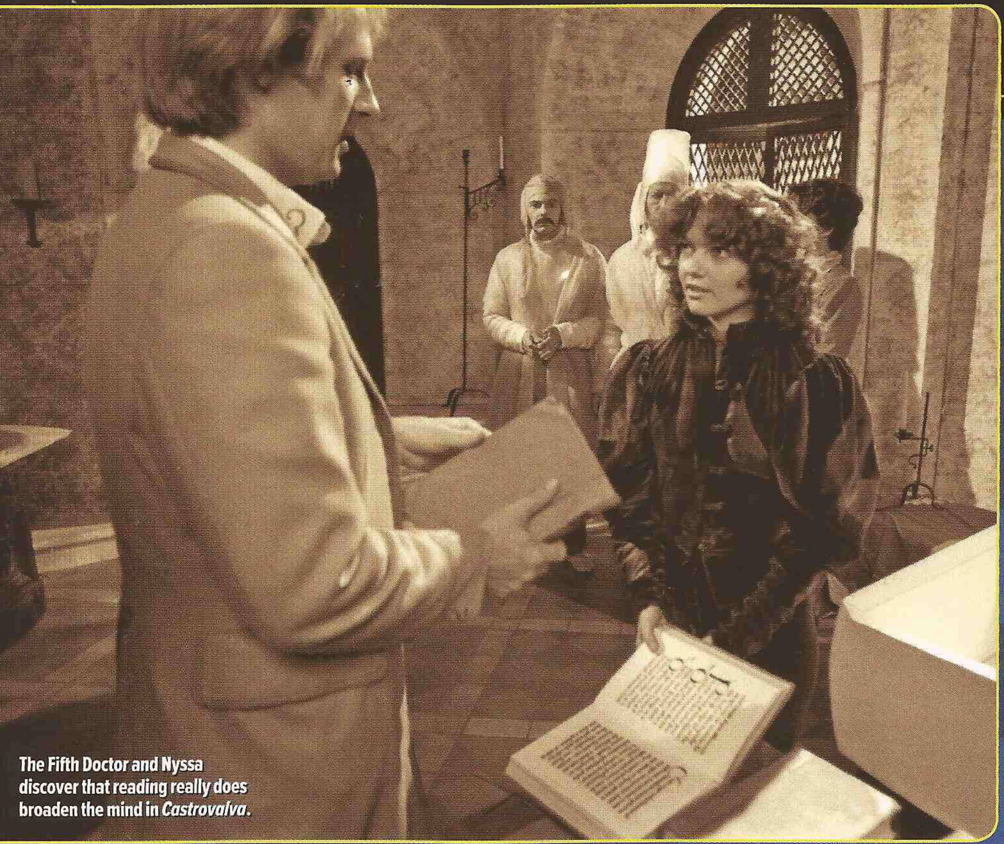
BY DAVID FISHER (PUBLISHED 1981, BASED ON THE 1979 DOCTOR WHO TV SERIAL THE CREATURE FROM THE PIT, BY DAVID FISHER)

DOCTOR WHO
AND THE CREATURE FROM THE PIT
DAVID FISHER

Back when West Midlands buses were yellow and blue, and Preedys was a high street emporium of comics, sweets, toys and paperbacks, I bought this book (from said shop) fresh off the printing press. Excitedly opening it on the top deck of the number 79, I was immediately struck by the author's humorous tone. Whilst levity had been the order of the day for TV *Doctor Who* in the late 1970s, it was certainly not par for the course in the Target Books range. *Creature's* peer-group stories (*Nightmare of Eden, The Horns of Nimon*) had been retold by Terrance Dicks in a solid, straightforward sort of way, but this marked the beginning of something different – authors adapting their own stories and having fun with them.

Fisher makes occasional use of footnotes, to explain references which aren't essential to the story but are daftly entertaining (a fondel is a kind of wild turkey peculiar to Chloris, you know). Fast forward 26 years, and I remembered *Creature* when scheduling BBC Audiobooks' Classic Novels range (it made the grade and is now on sale!). It's a rollicking adventure yarn, free from the constraints of the BBC Visual Effects department, which notoriously struggled to visualise the bulk of the eponymous *Creature* on TV. It's a good story for Romana and K9, and chief baddies Madam Karela and Lady Adrasta are fine additions to a long line of iconic *Doctor Who* women (Fisher scored a similar hit with Vivian Fay and Amelia Rumford in *The Stones of Blood*). In the audiobook version, the incomparable Tom Baker 'does all the voices' with gusto, and yes, the footnotes are all lovingly retained. The puka is a kind of rodent that inhabits hollow trees on Chloris, you know…

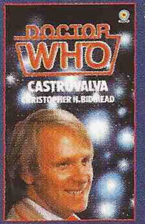
MICHAEL STEVENS



The Fifth Doctor and Nyssa discover that reading really does broaden the mind in *Castrovalva*.

◎DOCTOR WHO–CASTROVALVA

BY CHRISTOPHER H BIDMEAD (PUBLISHED 1983, BASED ON THE 1982 DOCTOR WHO TV SERIAL CASTROVALVA, BY CHRISTOPHER H BIDMEAD)



Even the most trivial book can change a life. Target's novelisation of *Castrovalva* – I'm now somewhat embarrassed to admit – changed mine.

In 1983 I was working hard at school. Eager to please, I was doing well in English and Physics. I wasn't brilliant, by any means, but I had options – what I lacked was inspiration. But then this book arrived in the library, full of crazy words and big ideas. 'Hydrogen inrush', 'block transfer computation', 'recursive occlusion'. My maths and physics text books began to come alive.

"In that inverted time scale, the stars drew closer and closer..." writes Christopher Bidmead, describing the TARDIS plunging headlong to the beginning of the Universe. "Until they were packed like pebbles on a beach, like grains of sand, like molecules in granite and like atoms in a diamond. And then it was Event One. The beginning of everything. A sharp, white nothing that blotted out the worlds to come."

With that – I was done for. A few years later I was on my way to university to study Astrophysics... Oh dear.

It was only after I'd flunked my degree that I realised it wasn't the science in *Castrovalva* – and to a lesser degree, a hundred other Target books – that had inspired me, but the language. The magic in the paragraph above is to be found not in the cosmology, but in the rhythm and repetition of that extended simile. And as chapter endings go, that's a knockout last line.

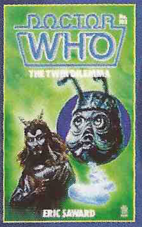
Happily, my time at university wasn't wasted. Lectures on the Big Bang and particle physics were dodged so I could spend time writing and editing the student newspaper – experience I then spun into something approximating a career.

You made a good try with the science, Mr Bidmead, but it was the *language* that truly changed my life.

GARY GILLATT

◎DOCTOR WHO–THE TWIN DILEMMA

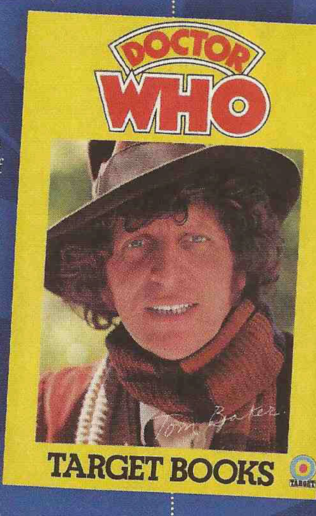
BY ERIC SAWARD (PUBLISHED 1986, BASED ON THE 1984 DOCTOR WHO TV SERIAL THE TWIN DILEMMA, BY ANTHONY STEVEN)



Whatever the tribulations (and indeed, trials) of *Doctor Who* on television in the mid-1980s, there was a renaissance going on at Target Books. A menagerie of senior scriptwriters from the 1960s, some of them wonderfully doolally, were asked back to revisit their long-forgotten TV stories, going off on all sorts of barmy tangents. These included Donald Cotton (*The Gunfighters* features a quite remarkable misunderstanding when the Doctor wanders into the sleazy Last Chance Saloon and says 'he's looking for a boy and a girl') and Paul Erickson (whose re-imagination of *The Ark* has a scene where Dodo plays table tennis in a castle on another planet. With an invisible alien girl. Called Mary).

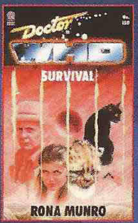
This seemed to encourage the then-current TV writers to have a crack at these 'sideways angles' in their own books. Eric Saward's work on *Doctor Who* always had a tangential, abstract style to it, where the big dramatic beats in the Doctor's life are related to us from the background, by somebody else entirely – Trooper Walters, Styles, *everybody* else in *Revelation of the Daleks*. *The Twin Dilemma* takes this approach to an extreme, abandoning the less-than-successfully-realised television version and telling us how it all *really* happened, through the normally extraneous eyes of hapless therapy-case Professor Sylvest or rampant egotist Hugo Lang or the twins themselves (who in this version, believe me, are *scary*). Extra-marital drinks sessions, sublimated dreams of infanticide, the sex life of a Gastropod – this book is barking mad... and it's *brilliant*.

GARETH ROBERTS



◎DOCTOR WHO–SURVIVAL

BY RONA MUNRO (PUBLISHED 1990, BASED ON THE 1989 DOCTOR WHO TV SERIAL SURVIVAL, BY RONA MUNRO)



Given that the TV story *Survival* is the very last of the show's original unbroken 26-year run, it follows that this is one of the last of the original range of Target novelisations. Many of those last few books can retrospectively be read as *de facto* preludes to Virgin Books' *New Adventures* series of original novels then still lying in wait – but here writer Rona Munro doesn't strive for the admirable, if perhaps slightly portentous, self-importance of many of her colleagues (who were, perhaps significantly, mostly young-ish blokes!) Instead, she strikes more for a stylistic middle ground between the detailed over-elaboration of the range's latter years and the simpler story-filtration techniques of Terrance Dicks. So the book remains a compelling read while not deviating too much from the show on which it is based – despite seemingly being derived from an earlier, slightly less refined version of the script. Basically, with the book of *Survival* we're talking 'claws-out' time – an already quite visceral story going feral! Not only does Munro reverse the TV story's toning-down of the character of Paterson – here back to being an obnoxious policeman rather than a bumbling TA sergeant – she also piles the corpses up. Quite literally, that is – she savagely kills off more or less everyone in the vicinity, and then brings the whole thing to a fiery climax with some of those newlydeads stuck in a big pile. And then set on fire. With petrol.

It's all rather explosive, cathartic and marvellous, though it can lead you to wonder if Rona Munro ever really thought she might get away with presenting fuelled-up amateur teenage cremation ceremonies on screen. Well, since you ask: "Yes," she recently admitted in an interview, nearly 20 years on. "It was, what, my second piece of writing for telly – I really *was* that naïve..!" Bless. As with so many of the better Target novelisations, we can but enjoy reading that scene and imagine how things might have been, in a madder and less budget-constrained world...

DAVID DARLINGTON

More vintage *Doctor Who* novelisations are available from Who One Ltd. See *www.whoone.co.uk* or call 01983 564455. ◀DWM▶

'IT WASN'T CASTROVALVA'S SCIENCE THAT HAD INSPIRED ME – IT WAS THE LANGUAGE...'

THE DWM REVIEW

The worlds of *Doctor Who* in review:
» Television » DVDs » Books
» CDs » Toys » Merchandise and more!

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The Doctor's Daughter

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» "A *tour de force* of jungle sounds and laser fire..."

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» "The fourth book in the series – and also the best!"

The Doctor has to cope with another loss...

The Doctor's Daughter

BBC One 10 May 2008
Starring David Tennant, Catherine Tate, Freema Agyeman, Georgia Moffett, Joe Dempsie, Nigel Terry, Olalekan Lawal Jr
Writer Stephen Greenhorn **Director** Alice Troughton

AFTER SIX WEEKS, THE OPENING PACE OF THIS year's episodes has picked up to the extent that *The Doctor's Daughter* even makes its opening crash the week before, as the TARDIS scoops its occupants away from Earth, and dumps them in the midst of an armed conflict to be captured, analysed, and augmented by a new ally before the titles come in. There is no time for industrial espionage, historical tourism or TARDIS driving lessons here, only for hitting the ground running, which itself turns out to be one of the main themes of the episode.

In a series which has, so far, repeated and consolidated existing strengths, but not necessarily innovated, here is an episode which extends what *Doctor Who* can be capable of, embracing the current fashion for drama that is both fast-paced and mysterious – 'Life on Messaline', if you like. The result is intoxicating: one is simultaneously stimulated by surface details – gun battles, fish-people, escapes and captures – while also pondering the deeper implications, of the people-making progenation machines, the numbers on the walls, and where and why these people are fighting. This is the most innovative episode so far this year, which makes it all the more surprising when one realises it is arguably a slicker retelling of one of *Doctor Who*'s least-regarded outings, 1978's *Underworld*. A newly-crafted planet, reached by the descendents of two factions of a generations-old colonising force, their mythologised quest for a life-bringing artefact, and even a young blonde woman regenerating using some second-hand Time Lord technique.

Jenny, the woman in question here, steps from the machine – fully clothed, with perfectly applied eyeliner – and has a gun in her hand before she's been Christened. Which would be radical even for Britain's less salubrious suburbs today. There's no dithering about establishing that she's the Doctor's biological daughter, but the uncertainty instead is how much of her nature is a chip off the old block and how much is preconditioned for her purpose in this Brave New World. She's remarkably both skilled and self-assured, and yet receptive to life-coaching – enough to make parents of teenage girls weep with envy. Highly improbable as she is, Georgia Moffett's natural performance ensures Jenny's credibility, to the point that only after I had twice watched the sequence where she gymnastically dodges the laser cat's cradle did it occur to me to ponder whether or not the performer was capable of any or all of the moves.

For all her competence, the real hard work in making us believe she's playing the Doctor's daughter falls to David Tennant, and this story could have been conceived just to exercise and extend his range in the part. He's more strident than ever before in his ethical stance, building on his distrust of the military in the previous story, now putting himself into his declarations – genocide over his dead body, or a new republic in his name. The presence of Jenny acts as a catalyst to accelerate these changes, as they imprint upon one another, stirred by some homemaking from Donna. The Doctor passes from distrust and discomfort to wholehearted adoption, crossing the line where he can easily say her name, so that when he strides to hold a gun at her killer's head, you believe for a moment that he's passed the point of detachment that separated him from the rest of us, and might just do it.

'*The Doctor's Daughter* has at its core a compelling mystery...'

Bubble trouble... Martha tends to the injured Hath.

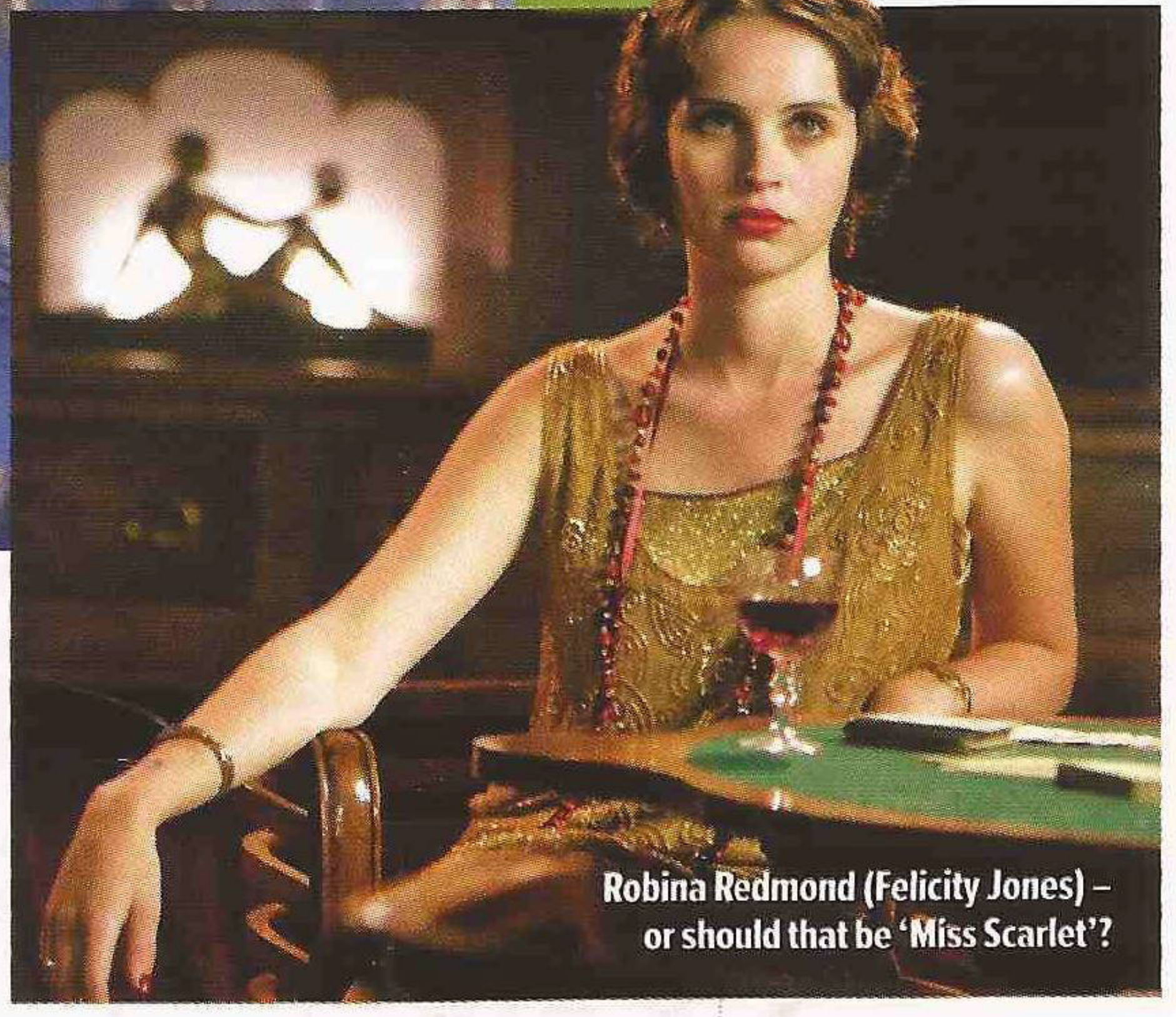
Times are hard for the Doctor, but he doesn't know the half of it, yet. In contrast to the Bad Wolf, Torchwood, and Saxon motifs of recent years, we're explicitly being made party to news before him. So far, we've been shown Rose Tyler knocking on the door of our universe, enigmatically, then frantically, and now learned the good news about Jenny's regeneration. These are significant because they're not just prophecies or hints he hasn't added together yet, but developments completely unknown to him, resulting in a growing desire to shout "Look behind you, Doctor!"

Such frontier-extending campaigns as this episode are not without collateral damage, and Freema Agyeman gets the thankless task of playing the only speaking character in scene after scene with the mute(ish) Hath fish-people, and being the generic girl-separated-from-Doctor. She even falls down a hill! Worse, the absence of fish-dialogue leaves room for yet more restatements of Martha's musical theme, which I am now slightly more overfamiliar with than my colleagues' ring tones.

The Doctor's Daughter has at its core a compelling mystery storyline. The concept of the descendents of pioneers regressing, and forgetting the purpose of their forbears, has been used many times – indeed very successfully in *Doctor Who* – and it's obvious that the Doctor will work out who the settlers are and how they came to be like this. What is breathtakingly original, though, is the mayfly lifespan of these competing armies, as a result of their massive attrition rate and artificial replenishment machines.

Although less assured or consistent than the preceding episodes of this series, *The Doctor's Daughter* does provide reassurance that *Doctor Who* is still scanning new horizons. Onward! **DO**

Agatha Christie (Fenella Woolgar) meets a couple of enthusiastic fans.



Robina Redmond (Felicity Jones) – or should that be 'Miss Scarlet'?

The Unicorn and the Wasp

BBC One 17 May 2008
Starring David Tennant, Catherine Tate, Fenella Woolgar, Felicity Kendal, Christopher Benjamin, Felicity Jones, Tom Goodman-Hill, Adam Rayner **Writer** Gareth Roberts **Director** Graeme Harper

AN ISSUE OR TWO AGO, M'COLLEAGUE OVER in DVDs was pointing out that just because a *Doctor Who* adventure, specifically one set at a party in a country house, is suitable for one's mother doesn't mean it's necessarily any good in itself. The good news is that there are some outings which can delight the hardest-to-please *Doctor Who* fan *and* his mother, as evidenced by *The Unicorn and the Wasp*.

Following half a dozen episodes which have shored up *Doctor Who*'s strengths while hinting there are greater things afoot, this one turns sharply, with its own agenda, to be witty, and serves itself rather than the series as a whole. This produces the most innately satisfying 45 minutes of *Doctor Who* this year, and probably the most successful integration of humour, via homage, in the programme's history.

It used to be said that period drama was what the BBC excelled at, with the late 1970s providing many well-remembered transformations of studios into the smoking rooms and servants quarters of the early 1900s. *Doctor Who* had its share, too, with its fog-shrouded late-Victoriana still polling high in the all-time greats. This story owes more, perhaps, to more recent big-screen evocations of the period between the world wars, like *Gosford Park* and *Bright Young Things*. Veteran director Graeme Harper proves equal to the comparison, providing an enchanting portrait of an English summer when, as the Reverend Golightly would have it, God was in his heaven and all was right with the world.

To be fair, Harper has at his disposal the best resources a director could wish for, starting with Gareth Roberts' script – which deftly pays homage to the work of Agatha Christie, has Donna *noticing* she's participating in a Christie homage, and finally shows the Doctor rationally explaining how this comes to be. Like never before, the Doctor's companion acts as the viewer's avatar in the adventure, as Donna not only asks pertinent questions, but also positively revels in the setting and its inhabitants. The story's humour is pervasive and wide-reaching, based largely on the fragile artifice of aristocratic society, but extending to non-verbal jokes like the recurring harp-and-wobble flashback signifier, and even another glimpse at the Doctor's unseen adventure from *Blink* with the bow and arrow (one I'm 'quivering' to see now, eh readers?). The script's wit covers many levels, with, for example, Robert's confirmed bachelorhood referenced by his father dryly opining he is not expecting grandchildren, by his favouite footman's wounded reaction to the Doctor's innocent cry of "Ginger beer!", and after a perfect comedy beat, by the same young chap following him out of his bedroom.

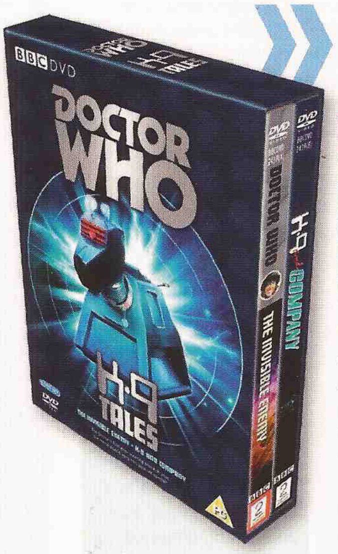
Beyond the light relief, as with the writer's *The Shakespeare Code*, the Doctor forges an alliance with the central figure, blessed with more insight than any of the contemporary characters around her. Fenella Woolgar, reunited with David Tennant after the aforementioned *Bright Young Things*, portrays an Agatha Christie who shares the Doctor's *joie de vivre*, to the extent that during a series of murders she is still capable of enthusing over Donna's inadvertent descriptions of the scenarios of her as yet unwritten works. The task of solving the mystery is a delight to her – a *Times* crossword rather than a tax return. Woolgar brings a lively depth to Christie, making her a person you actively want to see succeed and be happy. But it's not just her acting talent that serves her portrayal. She has a genuine 'period' face, bringing to mind not just flappers, but cherubic Ovaltine poster girls, or formation swimmers, that is as much a part of the authentic set dressing as the wind-up gramophone or vintage roadster. And everyone else, too, looks as one feels they *ought* to look in this kind of thing: from Colonel Hugh's port-flushed cheeks, Greeves the butler's simmering impatience, young Roger Curbishley's weekend sweater and cricket whites, and the Reverend Golightly's panama and bicycle, to Indian retainer Miss Chandrakala's fluttering hands aloft as she runs screaming from a murder scene. Best of all is Robina Redmond (oh, why not just call her Miss Scarlet?), whose rouge and lipstick seem to either support her status as must-have debutante, or once her game's up and her haitches dropped, as the brassy jewel thief of the title. I don't know much about the social mores of 1926, but I'm pretty certain that a line was crossed when she became the first person to say 'toilet' in *Doctor Who* – and my suspicions were roused.

The highlight is the denouement where all are gathered and the two sleuths set out their deductions. Everyone involved brings something great to this: this is the story which Murray Gold was born to score, gilding an episode where script, casting, performance and production support each other magnificently.

I do hope *The Unicorn and the Wasp* goes down well with the people who influence *Doctor Who*'s balance, because on this basis, the series clearly could accommodate these small but perfectly-formed period pieces more often. Top-hole. **DO**

'Agatha Christie shares the Doctor's *joie de vivre*...'

K9 Tales



DVD box set 2entertain
Contains *Doctor Who: The Invisible Enemy* and *K9 and Company: A Girl's Best Friend*
Starring Tom Baker, Louise Jameson and Michael Sheard, Elisabeth Sladen and John Leeson
Writers Bob Baker and Dave Martin, Terence Dudley
Directors Derrick Goodwin, John Black **RRP** £29.99

THE MOST DISAPPOINTING THING about the enemy in 1977's *The Invisible Enemy* is that it fails to live up to the promise of the title. In Part Three, the Nucleus Of The Virus Of The Swarm becomes all *too* visible. It's the actors you feel sorry for. No one knows quite where to look. When this ludicrous creature – a shrimp enlarged to the size of schoolboy – rants at a bed-bound Doctor, it pokes a wiry frond alarmingly close to Tom Baker's right eye. Our star, bored as you like, bats it lazily aside, his mind perhaps drifting back to happier days when he faced more credible foes, such as 10 square yards of shagpile moonlighting as a giant rat.

But Tom's got the easy job. It's John Scott-Martin, squished into this rattling monstrosity, who truly deserves our pity. Slaving away on Equity minimum, likely lacerated by fibreglass splinters and high on epoxy resin, it's a miracle he survived the studio. Thankfully, he's briefly allowed out of harness in Part Four when, in one of *Doctor Who*'s finest technical blunders, John can be glimpsed, *sans* fronds, in the doorway of a fuel tank on Titan, looking for all the world like he's sat on the toilet.

Production missteps aside, *The Invisible Enemy* has a neat idea at its heart. The Doctor is infected with an evil space virus, and our hero has to be cloned, miniaturised and injected into his own head to defeat it. The science is grotesque malarkey of course, but this story of the microcosm making an assault on the macrocosm gives the serial unparalleled scope, having the Doctor race first across the solar system, and later the hemispheres of his brain. Few other stories – then or now – have such fearless ambition, and fearless ambition is the great engine of *Doctor Who*.

However, it isn't the zany plot that's earned this story box-set status, for *The Invisible Enemy* sees the first appearance of our chirpy robot chum, K9. Over the years, K9 had neatly divided fandom into those who love him, and those who are wrong. You see, it's not without good reason that he's still a player in the world of *Doctor Who* today. Credit is due to writers Bob Baker and Dave Martin for showing uncharacteristic self-control in making K9 a dog in name only. Given the personality of a fussy old man – thanks also to the vocal skill of John Leeson – K9's pompous pedantry makes him an ideal foil to the freewheeling Doctor, like a little robot Brigadier.

But the true hero of this tale is designer Tony Harding – the man who made K9 beautiful. The chief reason for the dog's success is that he's just so pleasing to look at. Something about his very proportions gladdens the heart and brings a smile to the face. It's a tragedy that as far as today's *The Sarah Jane Adventures* is concerned, K9 has his nose stuck in a black hole and his arse jammed in a rights negotiation. Forget the naff cartoon, Bob – and let our puppy run back home. There are a million children ready to play with him.

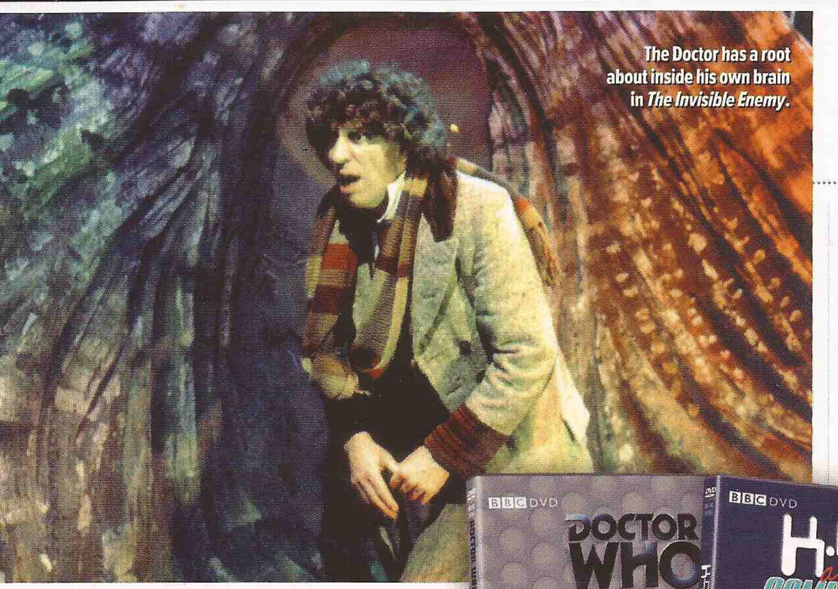
Mention of Sarah brings us to the other half of this box-set... But first – a public health warning. Laminate your eardrums! Scotchguard your retinas! The titles and theme music of 1981's *K9 and Company* have been *remastered*. Danger! Mistress! Danger!

Searing sharp and shriller than ever, the feeling of astonishment provoked by this opening sequence is only tempered

> **'K9 has divided fandom into those who love him – and those who are wrong.'**

K-9
wilsher
THIS WAY UP
FOR THE ATTENTION OF SARAH JANE

Illustration BEN WILSHER



The Doctor has a root about inside his own brain in *The Invisible Enemy*.

by the sheer horror of it. Halfway through, you have to remind yourself of the necessity to breathe. Sarah's jogging down a damp country lane is the definite lowlight. Even K9 – having apparently hopped on to a drystone wall to watch his mistress stride gamely past – looks down upon the endeavour with appropriate disdain.

At this point, your reviewer must admit a certain prejudice. He loves *K9 and Company* with a passion verging on the certifiable. At home, it's an interactive Christmas treat, offering plenty of chances to boo, cheer, and shout dialogue back at the screen. ("We haven't got any roundabouts!") However, mental health issues aside, a more realistic judgment is that, at best, *K9 and Company* meanders through only the lower levels of excitement, and sometimes – sadly – gently grazes the upper levels of tedium.

It could all have been so much better if the script hadn't dribbled from the lazy, lazy mind of writer Terence Dudley. With April's DVD, *Black Orchid*, Dudley gave us a murder mystery without any mystery. Here, in a grim twist, he gives us a murder mystery without any murder. Sure, Sarah is convinced that something nasty has happened to her Aunt Lavinia (the world's only superstar virologist, who'd probably kill for a chance to be poked by the Nucleus of the Swarm), but it transpires that Lavinia merely left for New York early. But given that a black magic coven burns a picture of Lavinia in the opening scene, it means the entire story is predicated upon a whopping great red herring. That takes some nerve. We are then presented with a series of suspects for a crime that hasn't happened – which is a painful waste of time or an adorable pantomime, depending on your point of view. If you're willing to kick back and go with this latter assessment, Linda Polan's voluptuous Juno "She'll come" Baker is a camp classic. Then there's Colin Jeavons as the sinister George "I'm Tracey" Tracey. No one does baleful lurking like Jeavons – he has the whole Peter Mandelson/Yoko Ono vibe down pat.

If you're in the right frame of mind, *K9 and Company* is a total riot. At least there's plenty happening, and the supporting characters are fun to be around. We also get 45 minutes of Lis Sladen, one of *Doctor Who*'s greatest ever performers. Just watch the play of emotions across her face when K9 tells Sarah he's a gift from the Doctor. In fact, watch her closely in any scene – you'll never see an actor working so hard to lift such thin material. What a star.

BBC DVD
DOCTOR WHO
THE INVISIBLE ENEMY
The TOM BAKER Years 1974-81
BBC DVD
K9 and COMPANY
ELISABETH SLADEN and JOHN LEESON

DVD Extras

K9 and Company, whatever you may think of it, is a fascinating digression in the story of *Doctor Who*, so the feeble documentary served up here is a disappointment. Production values are low – with the audio for the interviews seemingly recorded in a bathroom using two plastic cups and length of taut twine – and the content unfocused. And no mention of *The Sarah Jane Adventures*? Really? Thank goodness for a rewarding commentary and delightfully arch 'info text', both full of fascinating anecdotes and trivia.

Back to *The Invisible Enemy*, where things are much healthier. If you have the patience for a bit of fuzzy black-and-white VHS, then there's gold to be found among the *Studio Sweepings* – a collection of raw behind-the-scenes footage. Given the rate the team had to rip through the as-live special effects work, it boggles the mind that these episodes got made at all. We get to see Tom Baker practically direct the show from the studio floor, and so better understand the dichotomy of opinion between the ex-colleagues who remember him as an arrogant monster, and those who fondly recall a creative genius. Inventive and irritable by turn, Tom obliterates the will of every misbegotten soul caught within the blast radius of his personality.

The principal documentary, *Dreams and Fantasy*, is a treat, and catches up with a host of key players from this story. (Well, bar Tom, who appears to be enjoying another self-imposed exile from the *Doctor Who* nostalgia industry.) Director Richard Higson, new to these DVDs, delivers a witty and considered production, clearly taking his lead from the best contributors to the range, Ed Stradling and Steve Broster. But as for the input of the fan commentator employed here... Well, I've been asked to pass on his sincere apologies. He's got a new job now, so we won't be seeing him again.

Finally, *Visual Effect* is an interesting look at the generally superior model work for the story, and sees Mat Irvine chat to Ian Scoones, who looked after the good stuff. Irvine delights the old chap by pulling miniature spaceships from under his seat, and the pair grumble about how computers have replaced traditional special effects techniques. "In those days, if you saw a model landscape, it was a *real* model landscape," says Irvine at one point. Something for armchair philosophers to ponder there. Ironically, this disc also offers a suite of Alternative Effects, which in some instances contrive to suck all charm from the originals, and will surely be fuel to Irvine's ire. Sure, there are some nifty lasers, and a famous crack in the paintwork is papered over, but when you have five feet of plastic prawn gibbering its way through the final episode – about which nothing can be done but close your eyes and pray for salvation – it seems rather a waste of time. **GG**

Sarah Jane with a girl's best friend, in *Doctor Who*'s first ever spin-off, *K9 and Company*.

Welcome Aboard

DOCTOR·WHO
WELCOME ABOARD
AIRFIX

Model Kit Airfix
RRP £24.99

THIS SELF-ASSEMBLY 1:12 SCALE kit of the Doctor, Martha and TARDIS evoked memories of Boxing Days past, where, after a few frustrating hours popping the pieces out of their frames and getting them all together, I would end up leaving my dad to make the whole thing – paint and all. While he toiled carefully to construct a work of art, I'd be upstairs using the discarded plastic bits to make a suitably futuristic space base for my Palitoy talking Daleks. All those appearances by props maestro Mat Irvine on *Swap Shop* clearly left their mark.

When you first open the box these kits look a bit like the remains of a gas explosion, with limbs and other body parts arranged in frames that never appeared quite this nightmarish when they had bits of aeroplane in. If the thought of assembling a kit intimidates you, one nice touch is that the TARDIS sections are ready coloured, so you can simply assemble that and enjoy a beautifully realised police box for your shelf.

It has to be said, the sculpt work on this kit is astounding, even down to David Tennant's manic quiff. My favourite part of the model, though, is the view through the TARDIS doors into a stunning false-perspective view of the control room, perfectly set off by the lights and sound effects gubbins that also come with the kit.

While the assembly itself is tricky, you'll really need a steady hand with the paintwork – especially for the Doctor's pinstripe suit. Neither children nor *Doctor Who* fans are noted for their patience; I can imagine a sudden rise in plain-suited Tennants across the country. Which is why I always got an adult to help me. Didn't I, dad? **JS**

Voyage of the Damned 5" Figures Gift Set

Action figure play set
Character Options **RRP** £17.99

CHARACTER OPTIONS CONTINUES to expand upon its universe of 5" action figures with this release themed around last Christmas' astoundingly popular Special, *Voyage of the Damned*. Like the previous sets for 2007's *Daleks in Manhattan* and *Utopia*, this set comprises four figures, including the obligatory Doctor.

Now, we might spare a moment to lament that this isn't the Doctor as we saw him for most of the story, in that rather natty tuxedo; for variant-trackers, this is the bog-standard blue suit version, but with red trainers. That might be a disappointment for some, but if so it's the only one in this magnificent set. Accompanying our intrepid hero are two of those creepy golden angel Hosts, lovingly sculpted to amazing detail, complete with a deadly halo weapon each (just the thing to fling at the cat or a snoozing relative) and posable wings. You also get a little *SS Titanic* lifebelt – just the thing for those 'What? WHAT?!' moments when a passing spaceship's just crashed through the walls of your TARDIS playset.

Of course, a major element of the episode was the Doctor's Chrismtas companion, played by Kylie Minogue, and here Character has really excelled. Sporting an immaculate recreation of her waitress uniform and that enchanting grin that's graced millions of CD covers over the last 20 years, she's a perfect addition to the range, whether you're a fan of *Doctor Who*, fetish gear or pop stars. Stand her next to your Rose figure and imagine them comparing notes on what it was like to be a teenage chart-topper. Or just fling her off table-tops and watch her fall to the carpet in slow motion. **JS**

Assassin in the Limelight

Audio Drama Big Finish
Starring Colin Baker, Maggie Stables, Leslie Phillips
Written by Robert Ross **RRP** £14.99

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
COLIN BAKER IN
ASSASSIN IN THE LIMELIGHT
BY ROBERT ROSS
FEATURING
ERIC LOREN,
LYSETTE ANTHONY
AND LESLIE PHILLIPS
WITH MAGGIE STABLES
AS EVELYN
BIG FINISH
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

SEQUEL-ITIS IS SETTING IN WITH this month's *Doctor Who* audio plays – while the Eighth Doctor and Lucie face up to the Headhunter, in this release the Sixth Doctor and Evelyn lock horns with their old *bête noire* Dr Robert Knox (from the audio *Medicinal Purposes*). No longer grave-robbing in auld Edinburgh, Knox is now posing as Oscar Wilde in post-Civil War Washington, and his labyrinthine plan this time round involves disrupting the assassination of President Lincoln for a variety of his own perverse reasons. When the TARDIS materialises at Ford's Theatre, the Doctor is appalled to discover that the wheels are already well in motion, for the presidential assassin, John Wilkes Booth, is already dead.

Robert Ross' previous *Doctor Who* plays have been a bit hit and miss. *Assassin in the Limelight* doesn't buck the trend, veering between some inspired comic interludes and some terribly misjudged moments. To tackle the good points first, there are many laughs to be had from the terrible 'acting' of John Wilkes Booth, although these are sadly confined to the first episode. Then there is Knox. Leslie Phillips is simply wonderful, even if (or perhaps *because*) he is playing the same role he's perfected over the past 50 years. Smooth but slippery, always one step ahead of everyone else, and basically just an irresistible swine, Knox is a grand creation tailor-made for Phillips. Playing opposite this living legend seems to inspire the other actors to such an extent that they gamely struggle on with variable American accents to keep the farcical script sparking intermittently to life.

To push the metaphor, the play resembles a car engine on a cold morning: stuttering and nearly starting up, but never quite getting there. It's presented as farce, but rather than develop this, Ross keeps introducing odd moments of reality that prevent this from becoming the broad comedy it yearns to be. The idea, for example, of the decaying Knox falling for a woman a fraction of his age suggests that the play is going to develop into the sort of bedroom farce Phillips appeared in during the 1970s. But this particular strand is treated seriously, and then sidelined. Likewise, the idea of mistaken identities has comic potential, but aside from a recurring theme of people pretending to be something they're not (and pretending to be something pretending to be something they're not) adds complications rather than laughs. Even the theatre setting – the ideal backdrop for this idea of people giving performances – feels rather squandered after the first episode.

As in all the best farces, lies and misunderstandings pile upon *more* lies and misunderstandings towards the end of the story, but rather than resolving them with a curtain-dropping flourish, the final episode flounders with multiple endings that exist only to prolong the plot rather than to satisfyingly resolve it. The end result is frustration – and that's a real shame, because there's so much promise here that doesn't come together. There's every reason to believe that there's there's a great audio play waiting to be written by Robert Ross – but this isn't it. **MM**

> **'Leslie Phillips is simply wonderful, playing the role he's perfected...'**

Grand Theft Cosmos

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Colin Spaull
Written by Eddie Robson **RRP** £10.99

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PAUL MCGANN & SHERIDAN SMITH IN
GRAND THEFT COSMOS
BY EDDIE ROBSON
FEATURING
MICHAEL MALONEY,
COLIN SPAULL AND
CHRISTOPHER BENJAMIN
FULL CAST AUDIO DRAMA
AUDIO ADVENTURES OF DOCTOR WHO

PICK OF THE MONTH!

ARRIVING IN SWEDEN IN 1898 ON the Stockholm electric railway, the Doctor and Lucie are nonplussed to discover that they aren't the only time-travelling tourists on the train. More worrying for the Doctor is the fact that the Swedish King's chief artistic advisor is obsessed by the work of the great Tardelli – whom the Doctor knows to be an alien whose work can literally blow minds. When, putting two and two together, the Doctor realises that the Headhunter and Karen are plotting to steal Tardelli's black diamond, he and Lucie set out on their own quest to destroy it.

After last month's slightly misfiring *Skull of Sobek*, the new series of Eighth Doctor adventures gets back on track with this heist-movie-inspired entry. And for all that it features the return of the Headhunter and Karen from last year's *Human Resources*, as well as reality-bending alien art, like much good *Doctor Who*, at its heart this works as a straightforward *Hustle*-style story where the science-fiction trappings add flavour to a traditional type of tale. Additional entertainment comes from the way that writer Eddie Robson juxtaposes the self-serving ends of the Headhunter with the Doctor's altruistic motives, and the similar means that they adopt in order to get what they want.

As always, Sheridan Smith is just joyful to listen to thanks to her warm sarcasm towards the supposed-dead Karen, her 'posh' performance as Miss Palmer-Tomkinson and her good-humoured needling of the Doctor. Their relationship is equally engaging – and the moment when the two of them gossip off-handedly about the reappearance of the Headhunter is thoroughly endearing. No wonder Lucie's able to inveigle her way into the Royal palace (even if to do so that she has to tout the TARDIS as an *outré* piece of artwork).

Of the supporting cast, the honours go to *The Unicorn and the Wasp*'s Christopher Benjamin as Tardelli, whose voice is as full bodied and fruity as red wine, and who has a nice line in ruthless self-interest. Almost as memorable is the mind-controlled guard Anders, whose robotic responses to commands are very silly and very funny.

As events move towards a climax, Robson raises the stakes for the main players, particularly once the true nature of the black diamond is revealed. However, although they're tangling with a universe-shattering threat, there's never much of a sense that the Doctor and Lucie are in any real danger. Like *The Avengers*, the two of them stroll through most of their adventures dispensing wit, without ever being much affected by the events unfolding around them. In that sense, *Grand Theft Cosmos* resembles a big, arched eyebrow directed knowingly at the audience. It's light entertainment in the best sense, tugging at the sides of the mouth rather than the heartstrings. Enjoy it while it lasts. **MM**

Doctor Who: The Myth Makers
Doctor Who and the Creature from the Pit

Audiobooks BBC Audio
By Donald Cotton/David Fisher **Read by** Steven Thorne/ Tom Baker **RRP** £17.99 each

THE CHOICE OF STEPHEN THORNE to read Donald Cotton's Trojan War story, *The Myth Makers*, doesn't come without a few concerns. After all, with a *Doctor Who* career spent shouting at the top of his voice as villains Omega, Azal and Eldrad, the prospect of him bellowing his way through a four-hour novelisation isn't anything anyone would subject themselves to willingly. Fortunately, BBC Audio seems to know more about his abilities than the rest of us and, with the 'blood-and-thunder' dial at zero, and 'character and charm' on max, Thorne proves to be an inspired booking.

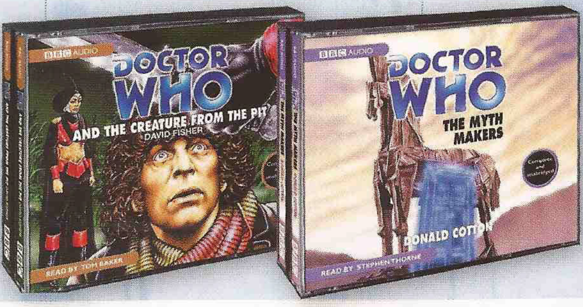
In a change from the television original, Cotton rewrites his own story to be told from the point of view of the poet Homer. Written in a wry and chatty tone, it's a move that suits Thorne well, as Homer's story digresses to include all sorts of comic asides and observations. The story unfolds fairly leisurely. Most of the plot revolves around the First Doctor causing to invent the Trojan Horse, and as it's pretty much 'game over' from there on, the big event is a long time coming.

On the whole, though, *The Myth Makers* is more about character than a break-neck pace. Cotton's Greeks and Trojans are more like *Carry On* characters, an approach that Thorne nails completely, with a Cornish Odysseus, and an effete Menelaus, the abandoned husband of Helen of Troy, who witters away like Charles Hawtrey, secretly rather pleased to see the back of the old girl.

With *The Creature from the Pit*, Tom Baker does what he can to lift what, in truth, is a rather rudimentary book, one which is content to regurgitate the television story with little or no alteration. In general, the Fourth Doctor novelisations are by far the most simply written in the Target book library, but even in this weak field, this seems something of a misfire. David Fisher's plot, about a huge, imprisoned, amorphous alien, is slow and undramatic, and even Baker sounds like he's putting the brakes on so the story will stretch to make its four CDs.

The creature is the audiobook's sole improvement over the novel. One passage describes it dreaming of its home planet, while another reveals its laborious 2000-year reproduction cycle. At these times, Fisher's prose adopts a sub-Douglas Adams style – but the moments are short-lived.

Music and sound-effects maintain the high standard of previous releases. *The Myth Makers* largely keeps to a rallying drumbeat score, while *The Creature from the Pit* is a *tour de force* of jungle sounds, cracking whips and laser fire. K9's first audiobook appearance – via Baker's voice and some electronic tweaking – sounds a bit too much like the Smash robots fom the 1970s TV ads, but full marks to effective sounds created for the creature itself, throbbing menacingly, and for the new, Turkish-style instrumentals. Here, at least, the story achieves some atmosphere. **VB**

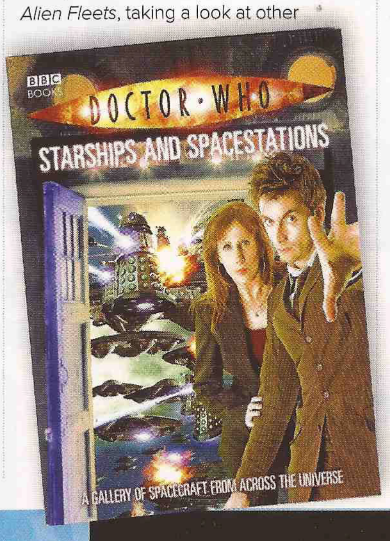


Starships and Spacestations

Book BBC Books
Written by Justin Richards **RRP** £7.99

WHILE NEIL ARMSTRONG'S celebrated 'giant leap for mankind' may have confirmed NASA in the public memory and imagination as the most famous of the space agencies, what, asks Justin Richards, of the prestigious International Space Command organisation responsible for the Zeus Programme? And what of the Moonbase Weather Control facility of the year 2020? Not to mention British Space Programmes such as the notorious Mars Probe missions and the little known XK Project? This informative book attempts to provide some answers...

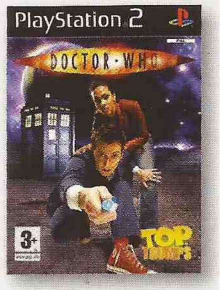
Starships and Spacestations is the fourth of Richards' explorations of the worlds of *Doctor Who*, and despite its hardware-ish title, it is also the best. Re-jigging the format, Richards throws out the old alphabetical 'monster guide' of the previous volumes and goes instead for a coherent story of space travel and alien visitations, splitting the book into five sections: *Earth Space Programmes*, running from the Zeus rockets of International Space Command South Pole Snowcap Base, to UNIT's huge flying aircraft carrier, the Valiant, and the T-Mat era; *The Earth Empire*, that takes in the mining conglomerates, luxury liners the Empress and Hyperion III, the Earth/Draconian space war, Ood Operations and Satellite Five; *Escaping the End*, that looks at end-of-the-world stories *The Ark*, *The Ark in Space*, *The End of the World* and the search for Utopia; *Alien Encounters*, charting alien visitors to Earth such as Scaroth, the Pyroviles and the Racnoss; and *Alien Fleets*, taking a look at other spacecraft and the warships of the Daleks, Cybermen and Sontarans.


BBC BOOKS
DOCTOR·WHO
STARSHIPS AND SPACESTATIONS
A GALLERY OF SPACECRAFT FROM ACROSS THE UNIVERSE

Of course, devising a timeline of *Doctor Who* stories is nothing new, and with a focus on human space travel, this is hardly the last word. *Starships and Spacestations* is primarily a glossy picture book with a few behind-the-scenes features thrown into the mix. Where the book scores, however, is in the fun it has incorporating the stories into a wider picture – *eg*, when considering the early days of the Earth Empire, the crashed rocket ship of *The Rescue* is interpreted as an example of how risky space flight to the first colonies could be; Tenth Doctor story *42* becomes a case study in the dangers of ignoring safety regulations; *The Invisible Enemy*'s Bi-Al Foundation becomes a look at the important role played by the medical profession in Earth's expansion; and the clockwork robots of *The Girl in the Fireplace* a novel solution to spacecraft maintenance.

Overall, *Starships and Spacestations* works so well that I would have preferred the last two sections to have been extended to allow space for more Earth Empire material – stories such as *The Sun Makers*, *Frontios* and *New Earth*. Hopefully, this information might be included in further books of this kind. On the evidence of this volume, they'll be something to look forward to. **VB**

Top Trumps: Doctor Who



Video Game Eidos
Platforms Playstation 2/ Nintendo DS
RRP £19.99/£29.99

THE STYLE OF *TOTALLY DOCTOR Who's The Infinite Quest* lives to fight another day – or, at least, *Quest* versions of the Doctor, Martha and Captain Jack get to battle the Daleks, Cybermen and Slitheen for control of a virtual pack of *Doctor Who Top Trumps*. The 'select a category/highest value wins' mechanics of the game is hardly complex, so its developers have sought to include a few more bells and whistles: 'Ability Cards' to help you win difficult rounds, hidden 'Special Abilities' and 'Power Bars' that fill up depending on how well you've done in battle, as well as 'Mini-Games' and a 'Multiplayer' option.

Is it entertaining? For a while. Is it repetitive? Well, just a little bit. In gaming terms, this is old-fashioned fun, which means it probably won't be too long before any player starts to return to their series box-sets for their *Doctor Who* thrills.

The pack totals 38 different 'Data Core' cards with another 30 'Ability Cards' to be won in battle, so you don't have to play too many rounds before the game has revealed most of its surprises. The revived series has given us an impressive number of new aliens and characters, but it isn't immense, and the game would have benefited from a larger cast.

The game is well designed, with hexagon grid menu pages that give the impression that the Doctor and Martha are standing in front of some huge galactic version of TV quiz *Blockbusters*. In keeping with the *Infinite Quest* animation, the graphics are colourful, if a little gaudy, and you have the option of making the whole thing that little bit more tense by playing against the clock. Somehow, though, battling monsters should feel more exciting than this. **VB**

WHO ON EARTH IS...

Sarah Jane Smith tells us why this could be her last ever meeting with the Doctor...

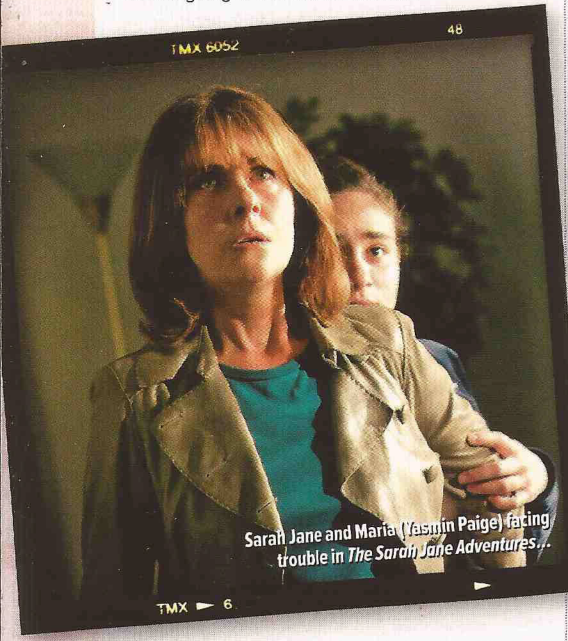
Elisabeth Sladen

Hello, Elisabeth. Welcome back to *Doctor Who*.
"You lovely boy! Thank you."

How have all the companions been getting along on set?
"Well, for a start – Captain Jack! [Laughs] I just adored John Barrowman from the minute I met him. I think John would be an amazing friend. He's outrageous, but you expect that. He brings such energy. He goes for it 110%. He's a big personality, John. In one scene, he blew me away."

Did he, um...
"Expose himself? [Grins] Not to me. To everyone else, but not to me."

Is that a compliment, do you think?
"I'm taking it as a compliment. He and David [Tennant] are so naughty. They fart a lot. When he was standing next to me, John would warn me if he was going to fart, but he wouldn't warn anyone else. That's respect. And joy of joys – meeting Freema [Agyeman]! I love her to bits. I didn't know Camille [Coduri] either before doing this. Nor Catherine Tate – who's just amazing. She's such a clever actress. It was a proper team. At moments, I was in awe. I was standing there, looking at that, looking at this, looking at David – I didn't know where to look first."



Sarah Jane and Maria (Yasmin Paige) facing trouble in *The Sarah Jane Adventures*...

When you're on set, surrounded by Daleks, Davros, Uncle Tom Cobley and all, it must evoke memories of [1975's] *Genesis of the Daleks*...
"Totally. It's like it presses a button. It pressed John Barrowman's button as well. We both saw Davros and screamed. John said, 'I'm getting moist!' Davros is so iconic. I remember seeing Davros for the first time, but it's like it's not me. I'm watching a girl in a yellow coat and maroon boots, peering into a bunker, and you realise how long ago you were that person. I remember Tom [Baker] and Ian [Marter, who played Harry Sullivan], and Michael Wisher, who played Davros..."

What was Michael Wisher like?
"He was quite intense. Sometimes I would have to move away. Bless him. That's very mean of me, but sometimes I'd have to say to him, 'I cannot have this conversation at this moment in time.' He was very erudite, Michael. He'd sit in the bottom half of his Dalek... and you know he'd be in his kilt? He'd have kneepads on, a kilt, and his little cheroot when he came out! It was wonderful. In rehearsals, he wanted to feel encased and trapped, so he'd wear a brown paper bag over his head. I told David this and he said, 'Fantastic. Let's tell Julian!'"

Michael Wisher as the original Davros.

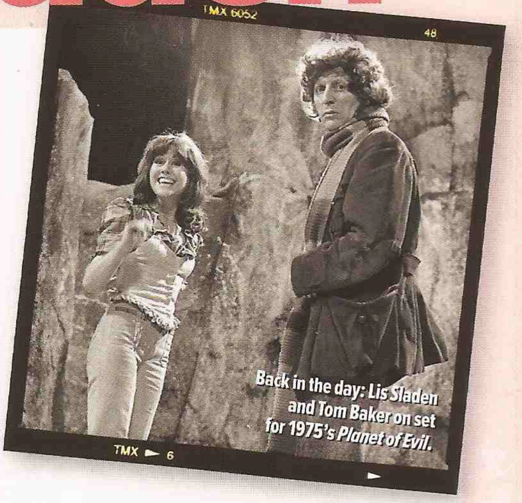
How does [new Davros actor] Julian Bleach measure up, then?
"After the readthrough, I went over and said, 'Julian, that was so amazing. You actually sound like Michael.' He said, 'No pressure, then!' But Julian had watched *Genesis of the Daleks*. He'd done his research. Michael would have loved that. When I first saw Julian's Davros, all cloaked and clothed and sitting in his chair, I said to our director, Graeme Harper, 'He looks ghoulish. He looks absolutely as though he's had the life sucked out of him. He's terrifying.' Graeme said, 'Good, good!' I would have been so upset if I hadn't been asked back for Davros' resurrection."

Would you have pretended not to care, though? Or would you have kicked down Russell T Davies' door?
"Well, I'd have been pretty hacked off. I'd have thought, oh bum! But I'm not sure I'd have kicked down Russell's door. Why, should I have?"

We'd have helped! We know where he lives.
"Me too. We're practically neighbours. [Laughs] When I moved in, he came over with a bottle of champagne, but I'd been drinking that day anyway and I didn't know he was coming over. I was in my dressing gown. I thought, my God, he saw all the wine bottles!"

He thinks you're an alcoholic now?
"Oh no! Is that true? [Explodes with laughter] I love that man. Words don't do Russell justice."

So do you see yourself returning to *Doctor Who* again one day?
"How weird you should ask that, because this time, actually, I said to David, 'I've never thought this before, but I think this is the last time I'll be here.' It felt like it was my last time on *Doctor Who*. And I'm happy with that. You have to stop somewhere. And then I thought, well, I'd better enjoy these episodes. And I did. I had the most amazing time. It's been fun." DWM



Back in the day: Lis Sladen and Tom Baker on set for 1975's *Planet of Evil*.

Elisabeth Sladen was talking to Benjamin Cook. The Stolen Earth/Journey's End is on BBC One on 28 June and 5 July.

"I feel like this is my last time on *Doctor Who*. I'm happy with that. You have to stop somewhere..."

NEXT TIME...

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